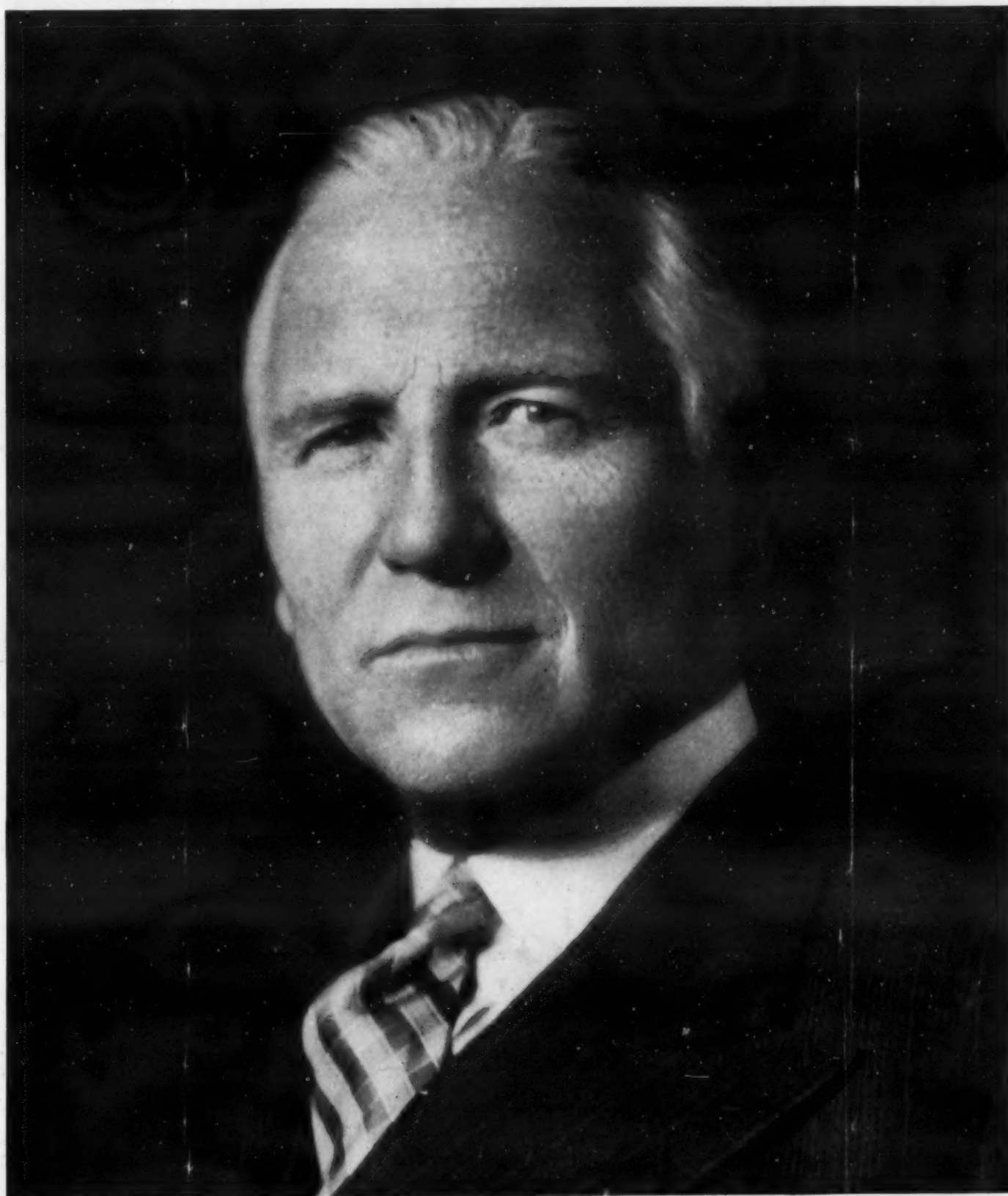


MUSICAL AMERICA



Blackstone Studios, Inc.

EDWARD JOHNSON

APRIL 10, 1943



(New York Recital — Feb 20, 1943)

**"Not easily rival-
ed by any other
tenor of the day.
... peak in tonal
glory... attracted
audience so large
that the overflow
filled all avail-
able seats on the
stage ..."**

Noel Straus, New York Times, Feb. 21, 1943

★ ★ ★ J A N ★ ★ ★
KIEPURA

**"one of the greatest voices of
this generation... there is no
other tenor today with this
quality, power and dynamic
intensity ..."**

REMI GASSMAN,
Chicago DAILY TIMES, Feb. 15, 1943

**"he has no peer among
tenors ..."**

EDDY,
VARIETY, Feb. 4, 1942

**"glorious top notes that might
have been Caruso's own for
sweetness and power...vocalist,
actor and poet all in one ..."**

EDWARD W. WODSON,
Toronto EVENING TELEGRAM, Feb. 26, 1943

(*"Carmen"* — Metropolitan Opera — New York)
**"... his singing and acting
was a masterpiece ..."**

JOHN BRIGGS,
New York POST, Feb. 20, 1942

CHARLES L. WAGNER, *Manager* — EDWARD W. SNOWDON, *Associate Manager*
511 Fifth Avenue, New York, N. Y.

MUSICAL AMERICA

Educators Stress Post-War Music in Eastern Meeting



The Newly Elected Executive Committee for the Eastern Music Educator Conference at the Hotel Seneca in Rochester. Standing, from the Left: B. Burgethon, Board Member; Ippocrates Pappoutsakis, Board Member from Vermont; C. V. Buttleman, Executive Secretary and Treasurer; Stanley Gray, President of the Pennsylvania Music School Association, Member of the Board; Dean Harrington, President of New York State School Music Association. Seated, from the Left: Elsie Mecaskie, Executive Board Member for New Jersey; John H. Jaquish, First Vice-President; Alfred Spouse, President; Arthur H. Ward, Public School Director of Montclair, N. J., Second Vice-President, and Anna L. McInerney, State Representative for Rhode Island, Board Member. Several Board Members Were Unable to Be Present for the Picture

Four-Day Wartime Institute Draws 400 Delegates to Rochester — Alfred Spouse, Co-Chairman with Howard Hanson, Elected New President

"Workshop" Sessions Attract

Local Groups Supply Varied Programs — Emphasis on Music's Part in Today's Activities — International Festival School Proposed for New Era of Peace

ROCHESTER, N. Y., April 1.

A HIGHLY successful Eastern Music Educators Wartime Institute closed a four-day conference from Mar. 20-23 attended by some four hundred delegates, with such emphasis on the need for music stressed from so many quarters—more especially from the Treasury Department of the U. S. Government—that the delegates went home with renewed enthusiasm and vigor for their work.

Highlighting the conference were the opening "keynote" speech by Lilla B. Pitts, of Columbia University, emphasizing the role of music in rehabilitation after the war, the speech by Dr. Howard Hanson, director of the Eastman School of Music, stressing "the important thing about music is music itself," and the election of Alfred Spouse, director of music in the Rochester public schools, as the new president of the Eastern Section, succeeding John H. Jaquish.

With headquarters at the Hotel Seneca, sessions were held there and at Kilbourn Hall, and there were many "workshop" sessions in the various public schools and at the Eastman School of Music, where the delegates could see at first hand what was being done in Rochester in the way of music education. Due to the difficulties of travelling at present, there were no school demonstration groups from other sections of the area covered by the Eastern Section of Music Educators, as is usually the case in these conferences. However, the Rochester groups did well in holding the interest of the delegates.

Demonstrations at Eastman

The conference opened on March 20, with demonstrations in the public schools and at the Eastman School of Music. The New York State School Music Association was host at the Hotel Seneca luncheon to the officers of state associations and affiliated music educators. At 2 o'clock, there was a general session of all the delegates at Kilbourn Hall, John H. Jaquish, the retiring president of the Eastern Music Educators, presiding. Speakers on the program were Miss Pitts; Raymond Kendall, music coordinator, USO Program Service; John Lund, National Deputy Director, High School Victory Corps, U. S. Office of Education, and Nancy Larrick, Education Section, War Savings Staff, U. S. Treasury Department. Mrs. William B. Lee, of the Board of Education, welcomed the delegates on behalf of the city. The Inter-High Band, Carl Van Hoesen conducting, opened the program. Mr. Kendall,

(Continued on page 34)

LEINSDORF ENGAGED FOR CLEVELAND POST

Committee Headed by Sidlo Chooses Metropolitan Opera Conductor to Succeed Artur Rodzinski as Musical Head of Orchestra—His Contract Is for Three Years

ERICH LEINSDORF, conductor of the Wagnerian repertoire at the Metropolitan Opera House since 1937, was chosen conductor of the Cleveland Orchestra, succeeding Artur Rodzinski, who resigned to become musical director of the New York Philharmonic-Symphony, according to an announcement by the orchestra trustees on April 1.

The thirty-one-year-old musician was chosen from a list of eighty candidates, shortened latterly to three leading contenders—Albert Stoessel, Vladimir Golschmann and Mr. Leinsdorf. It is disclosed that the new conductor will be given a three-year contract and that he will take up his duties at the beginning of the orchestral season next fall.

Interviewed in Chicago where he was conducting a Metropolitan Opera performance of 'Tristan und Isolde' when the decision was an-

(Continued on page 4)

MERGER OF OPERA FORCES DISCUSSED

Metropolitan and Chicago Companies to Consider Pooling of Interests in National Opera Project—Meeting in New York Set—Civic Opera House Sold by Music Foundation

CHICAGO, APRIL 5.

PLANS for a pooling of interests, or possibly a merger, of the Metropolitan Opera Association and the Chicago Opera Company were revealed at a luncheon given in honor of Edward Johnson, general manager of the Metropolitan, by the executive committee of the Chicago company here on April 1. Mr. Johnson, who was confined to a hospital bed with a heavy cold, was unable to be present.

A desire on the part of both Metropolitan and Chicago officials to promote some sort of national opera company prompted the discussion of the idea which, it is said, originated with Mr. Johnson. Though no definite action has yet been taken, there was a general exchange of views at the luncheon between twenty-five prominent Chicagoans and Mr. Johnson's assistants, Edward Ziegler and Earle R.

(Continued on page 4)

Music Maintains Morale! Music Must Go On!

LEINSDORF NEW CLEVELAND CONDUCTOR

(Continued from page 3)

nounced, Mr. Leinsdorf was excited and happy. "Of course I am tremendously thrilled over my appointment with the orchestra," he told a representative of the *Cleveland News*. "I can't tell you how pleased I am with the trust placed in me. To me, it marks the beginning of a new phase in my musical career. You may be sure that I'll make the most of the opportunity offered me."

The selection of a successor to Dr. Rodzinski was entrusted by the trustees to a subcommittee headed by Thomas L. Sidlo, president of the Musical Arts Association which supports the Cleveland Orchestra. Mr. Sidlo said, "The decision naming Mr. Leinsdorf as our new Cleveland Orchestra conductor for a three-year period was based upon the broad consideration that the Cleveland Orchestra must carry on in peace and war on a permanent basis of the highest excellence. Some men of little faith in other parts of the country have doubted the possibility of maintaining music and the arts throughout the difficulties of this war period. I am happy to say that I saw no one at our meeting this afternoon who did not have the highest confidence in this community and in music itself."

"The Cleveland Orchestra was born in the war period of 1918. In carrying on in the spirit of 1943 we shall have no difficulties, because we shall recognize no difficulties."

"In choosing Mr. Leinsdorf to join us in our musical life ahead, the committee has only this to say: we are convinced that we have selected the best man for the place. We are building for permanence. Leinsdorf has youth with maturity. His spirit is vital. He has charm and warmth. His musical inheritance guarantees the best from the past. His fine mind will recognize and use the best of the now and the future."

The recommendation of the subcommittee was accepted by the trustees in a three to one decision. No other name entered the trustees' discussion except that of Mr. Stoessel who was suggested by Grover Higgins, vice-president. Members of the subcommittee, in addition to Mr. Sidlo, were L. B. Williams, Percy Brown, Charles B. Merrill and Edgar A. Hahn.

Mr. Leinsdorf is an American citizen and he married an American girl, the former Ann Frohnknecht. They have a nine-months-old son and their home is a farm at Warrenton, Va. He is classified 3-A in the draft.

Early Experience

Born in Vienna on Feb. 4, 1912, Mr. Leinsdorf studied at the Staats Akademie where he won honors in harmony, composition and counterpoint, as well as in piano, cello and violin. Hitch-hiking to Salzburg, he managed to meet Bruno Walter and so impressed the noted conductor that he obtained a job assisting him in the preparation of festival performances. He met Arturo Toscanini in a similarly unorthodox manner, impressed him also and again won himself a position of assistant, in this instance with the Vienna Philharmonic. With the recommendation of these two men behind him, Mr. Leinsdorf was invited to become assistant to the late Artur Bodanzky in conducting the operas of the German wing at the Metropolitan Opera House. He took up his duties there in 1937 at the age of twenty-five.

In addition to his position with the Salzburg Festival, where he was active from 1934 to 1937, he also assisted Walter at the Florence May Festival in 1935, conducted opera in Bologna the following year and con-



Erich Leinsdorf

ducted the Florence Festival in 1937. He became a full conductor at the Metropolitan in 1938 as well as assistant conductor of the San Francisco Opera.

In the symphonic sphere, Mr. Leinsdorf has conducted the NBC Orchestra, the Columbia Broadcasting Symphony, the Los Angeles Symphony at Hollywood Bowl and the Montreal Symphony. He also made several recordings with the New York Philharmonic-Symphony.

Asked by a Cleveland newspaper whether he planned any changes in the orchestra personnel, he replied emphatically, "No, no no!", and added "You have to know your orchestra before you can take the responsibility for any changes. The orchestra is new to me. I'll take over the baton with an open mind."

Emphasizing the difference between his position and that of Dr. Rodzinski whose personnel changes have created a controversy within the New York Philharmonic-Symphony, Mr. Leinsdorf pointed out that "Dr. Rodzinski has led the New York orchestra before. He knew the players and could feel free in suggesting certain changes. I have yet to direct the Cleveland Orchestra. I shall take over in the Fall with no preconceived notions."

BEARNS PRIZE WON BY WILLIAM BERGSMA

Award for American Work Is Given
to Teaching Fellow at
Eastman School

The 1943 Joseph H. Bearns prize of \$900, bestowed annually by Columbia University for the best composition by an American between the ages of eighteen and twenty-five, has been awarded to William Bergsma of Rochester, N. Y., a teaching fellow of the Eastman School of Music, for his String Quartet No. 1.

Mr. Bergsma, who was born in Oakland, Cal., April 1, 1921, will receive the Master's Degree in Music from the University of Rochester in May. He has studied composition with Dr. Howard Hanson and orchestration under Bernard Rogers. His compositions have been performed by major orchestras and other ensembles. They include a ballet, 'Gold and the Senor Commandante', produced in Rochester in 1942, and a Symphony for Chamber Orchestra.

The Jury of Award consisted of

Daniel Gregory Mason, Seth Bingham, Bernard Wagenaar, Alexander Richter and Leon Barzin.

Merger of Opera Forces Discussed

(Continued from page 3)

Lewis, and the Metropolitan's musical secretary, Frank St. Leger.

Speaking for the Chicago group, Arthur Cable said, "In this year of 1943 we are living under conditions different from those of ten or twenty years ago and to get the best opera we might as well pool our resources." Mr. St. Leger stated that "this does not necessarily mean that the Chicago Opera would have to lose its identity."

Informed at the hospital of the luncheon discussion, Mr. Johnson said he was "enormously interested" in the developments and that he would present the thoughts expressed to his board of directors at their next meeting. "I will do my utmost," he asserted, "to further whatever plan seems best for the promotion and extension of opera in America." In a later statement, Mr. Johnson said details of the proposed union would be discussed at a meeting of the executive committee of the Chicago company and the board of directors of the Metropolitan later this month.

That the plans for a national opera organization might be broader than implied in a Metropolitan-Chicago merger was strongly suggested by Abner J. Stilwell, vice-chairman of the Chicago Music Foundation, who said that any decision at the projected meeting of officials "will depend on whether sponsors of opera in Cleveland, Boston and some other cities also attend and are willing to go along with our ideas."

Impetus was given to the move by the artistic and financial success of the Metropolitan's recent two-week engagement in Chicago. The fourteen performances were heartily received by both public and press, and the box office total for the engagement was unofficially announced as more than \$160,000.

Another important announcement made at the luncheon was the sale of the Chicago Civic Opera building to the General Finance Corporation in which the latter party will assume a \$9,885,000 first mortgage and the Chicago Music Foundation, owner of the building and supporting agent of the opera company, will receive \$125,000 in cash. The opera house is a forty-two story building, the second largest building in Chicago, and is located at 20 Wacker Drive.

The Music Foundation's cash realization will be used to pay off opera deficits of previous seasons, it was said by Mr. Stilwell, and will give the opera company a fresh start, financially. The opera company will continue to use the civic opera house for performances under the "very favorable terms" of a ten-year lease, it was said.

Cleveland Heights Plans Outdoor Opera and Drama

CLEVELAND, April 5.—Approval has been given by the City Council of Cleveland Heights to a season of light opera and drama in Cain Park Theatre, the municipally owned outdoor theatre which for the last four seasons has attracted audiences of several thousand. Dr. Dina Rees Evans, director, announces the last week in June as the opening date. W. H.

Plan Daylight Esplanade Concerts

BOSTON, April 5.—A plan to give Summer Esplanade Concerts in the late afternoon or early evening (during the daylight period) is under discussion. Since strict dimout rules have

come into effect, the advisability of giving the concerts at night has been questioned. Arthur Fiedler, conductor, and Park Commissioner Hultman are considering the matter. G. M. S.

OPERA ANNOUNCES POST SEASON WEEK

Metropolitan Gives Casts and Repertoire of Six Performances

The Metropolitan Opera Association announces that, on its return from a tour which consisted of two weeks in Chicago and one week in Cleveland, plus a performance of 'La Bohème' in Rochester, N. Y., it will give six performances in New York and one performance of 'Parsifal' in Philadelphia. Outstanding in the New York schedule will be two Holy Week productions of 'Parsifal', on the evening of April 21 and Good Friday afternoon, April 23.

A special junior matinee of 'Faust' on Friday, April 16, is to be sponsored by the Metropolitan Opera Guild for high school students. Saturday afternoon performances of 'Le Nozze di Figaro' and 'La Traviata' on April 17 and 24 will be broadcast. The triple bill of 'Cavalleria Rusticana', 'The Dance of the Hours' and 'Pagliacci' will be given on the last night of the benefit of Haarlem House, Inc.

The Complete Schedule

The repertoire and casts will be as follows:

April 16, afternoon; 'Faust', with Mmes. Steber, Browning, Votipka; Messrs. Kullman, Cassel, Cordon, Engleman. 'Valse' by the Ballet. Conductor, Sir Thomas Beecham.

April 17, afternoon; 'Le Nozze di Figaro', with Mmes. Steber, Sayao, Novotna, Glaz, Dickey, Browning, Raymond; Messrs. Pinza, Brownlee, De Paolis, Baccaloni, Garris, D'Angelo. 'Fandango' by Mmes. Barashkova, Smith; Messrs. Lyons, Wayne and the Ballet. Conductor Paul Breisach. (Broadcast.)

April 20, evening; 'Parsifal' in Philadelphia.

April 21, evening; 'Parsifal', with Mmes. Bampton, Van Kirk, Farrell, Olheim, Steber, Conner, Stellman, Browning; Messrs. Melchior, Janssen, Cordon, Moscona, Olitzki, Darcy, Hawkins, Garris, Dudley. Conductor, Erich Leinsdorf; stage director, Lothar Wallerstein; chorus master, Konrad Neuger.

April 23, afternoon; 'Parsifal', with Mmes. Thorborg, Van Kirk, Farrell, Olheim, Steber, Conner, Stellman, Browning; Messrs. Melchior, Huehn, Kipnis, Moscona, Olitzki, Darcy, Hawkins, Garris, Dudley. Conductor, Erich Leinsdorf.

April 24, afternoon; 'La Traviata', with Mmes. Sayao, Votipka, Olheim; Messrs. Kullman, Warren, De Paolis, Cehanovsky, D'Angelo, Alvary. Dances by Mme. Montes, Messrs. Arshansky, Dolinoff, and the Ballet. Conductor, Cesare Sodero. (Broadcast.)

April 24, evening, triple bill; 'Cavalleria Rusticana', with Mmes. Milanov, Browning, Doe; Messrs. Jagel, Sved. 'The Dance of the Hours' from 'La Gioconda', with Mme. Boris, Mr. Dolinoff and the Ballet. 'Pagliacci', with Mme. Albanese; Messrs. Carron, Valentino, Dudley, Cassel. Conductor, Cesare Sodero.

Sergt.-Maj. Hiram H. Florea Retires from Marine Band

WASHINGTON, April 5.—Sergt.-Maj. Hiram H. Florea of the United States Marine Band, who has been drum major for thirty years, retired on March 31. He is succeeded by Elmer R. Hansen. A. T. M.

Metropolitan Completes Chicago Season

Two Weeks Engagement of New York Opera Forces Ends with 'Traviata'—Conducting of Bruno Walter and Sir Thomas Beecham Are Highlights—Large Audiences Applaud Diversified Repertoire Including 'Figaro', 'La Forza', 'Magic Flute' and 'Tristan'

CHICAGO, April 4.

THE two weeks engagement of the Metropolitan Opera Company in the Civic Opera House ended on April 3 with an afternoon performance of 'Don Giovanni', and, in the evening, 'La Traviata'.

Bruno Walter, whose brilliant conducting for the opening opera, 'The Marriage of Figaro', quickly endeared him to Chicago audiences, accounted for the most enjoyable highlights of the engagement. 'La Forza del Destino' under his baton on March 24, was of shimmering beauty. A splendid cast, with Kurt Baum as Don Alvaro; Stella Roman, the Leonora; Lawrence Tibbett as Don Carlos; Ezio Pinza, the Abbot; Irra Petina as Preziosilla; Salvatore Baccaloni as Father Malitone; Louis D'Angelo the Marquis of Calatrava, and a fine supporting group, gave an inspired performance.

'Magic Flute' Attracts

A sold-out house greeted 'The Magic Flute', conducted by Mr. Walter, on March 26. It was the first time in thirty years this opera had been given in Chicago, and the excellent English version used, added immeasurably to the enjoyment of the performance. Again the splendid conducting by Mr. Walter gave added lustre and sparkle to the proceedings. A cast, chosen with extreme care, included Josephine Antoine as Queen of the Night; Jarmila Novotna as Pamina; John Brownlee as Papageno; Charles Kullman as Tamino; Ezio Pinza as Sarastro; Norman Cordon



Looking Over the Score of 'The Magic Flute' Are Ezio Pinza, the Sarastro, and Josephine Antoine, the Queen of the Night



Frank St. Leger, Musical Secretary of the Metropolitan Opera; James C. Thompson of the Chicago Opera Board of Governors, and Edward Ziegler, Assistant General Manager of the Metropolitan



Photos by C. M. Frank

WHEN OPERA OFFICIALS GET TOGETHER

Abner J. Stilwell, Treasurer of the Chicago Opera; Mrs. William E. Ragland (Edith Mason of the Chicago Opera), and Edward Johnson, the Metropolitan's General Manager

as the High Priest, and Lillian Raymond as Papagena. Others in the large cast were Louis D'Angelo, John Dudley, Eleanor Steber, Maxine Stellman, Anna Kaskas, John Garriss, Marita Farrell, Mona Paulee, Helen Olheim, Emery Darcy and John Gurney. The performance moved with swift pace and the many scene changes were made quickly and quietly.

Djanel Sings Carmen

A new Carmen was introduced to Chicago, when Lily Djanel sang the name part in Bizet's opera on March 27. Miss Djanel's interpretation was high spirited, vocally and dramatically and of absorbing interest. Licia Albanese, as Micaela, earned sustained applause for her third act aria, sung with great beauty and finesse. Raoul Jobin was an excellent foil, as Don José to Miss Djanel's Carmen, and his singing and acting were imbued with sincerity. Leonard Warren's Escamillo was resounding and powerful. Others contributing to the general excellence of the afternoon's opera were Thelma Votipka, Helen Olheim, George Cehanovsky, Alessio De Paolis, Lorenzo Alvary and Mack Harrell. Sir Thomas Beecham conducted with authority and pace.

In the evening, 'Il Trovatore' had a stellar cast giving new life and zest to this tuneful opus. Zinka Milanov was splendid as Leonora, well contrasted with Bruna Castagna's fiery Azucena. Giovanni Martinelli gave his usual stirring portrayal of Manrico. Francesco Valentino made a deep impression with his beautiful singing as Count di Luna. Others completing the fine cast were Maxine Stellman, Nicola Moscona, Lodovico Oliviero and Wilfred Engelman. Cesare Sodero conducted.

The performance of 'Faust' on March 23 was spiritless, Sir Thomas seemingly unable to arouse his artists to the point of enthusiasm necessary to take it out of the pallid class. Eleanor Steber, replacing Licia Albanese, as Marguerite, could not seem to capture the glow of the previous evening's

Countess in 'The Marriage of Figaro' and the remainder of the cast including Raoul Jobin, Norman Cordon, Richard Bonelli, Lucielle Browning and Thelma Votipka, seemed content to let the opera go along with as little effort as possible.

Thursday's opera, 'La Traviata', with Helen Jepson as Violetta, and James Melton as Alfredo, was also sung with competence but little inspiration. Others taking part were Maxine Stellman, Helen Olheim, Leonard Warren, Alessio De Paolis, George Cehanovsky, Louis D'Angelo and Lorenzo Alvary. Cesare Sodero conducted.

The second week began with 'Tannhäuser', Marjorie Lawrence, as Venus, being given an especially heart-warming welcome for the vocal splendor of her interpretation and her indomitable courage in her fight against infantile paralysis. Her voice seemed more glorious than ever and her ovation was well warranted. Lauritz Melchior, in the name part, and Lawrence Tibbett, as Wolfram, were important contributors to the opera's success, as was the beautiful Elisabeth of Rose Bampton. Others in the cast included Norman Cordon, John Garriss, Osie Hawkins, Emery Darcy, John Gurney, and Maxine Stellman. George Szell conducted with true feeling for Wagner tradition and dominant strength.

Pinza in 'Barber'

Rossini's rollicking 'Barber of Seville' was heard on March 30, Ezio Pinza as Don Basilio, and Salvatore Baccaloni, as Dr. Bartolo, an excellent pair to extract the full comedy values from their respective roles, plus splendid vocal attributes. John Brownlee made much of the role of Figaro, and Bidu Sayao was an inimitable Rosina. Nino Martini's Count Almaviva was of a high order, vocally and histrionically. Irra Petina made much of the small part of Berta and Mack Harrell and John Dudley completed the cast. Frank St. Leger conducted with splendid feeling for the music.

Helen Traubel made her operatic debut in Chicago as Isolde, on

March 31, in 'Tristan und Isolde,' imbuing the role with an impassioned impact of awe-inspiring quality. Lauritz Melchior, the Tristan, seemed equally inspired and the evening's performance was of high dimensional force. Alexander Kipnis gave great dignity and vocal excellence to the role of King Mark. Julius Huehn sang Kurvenal with rich vocal and dramatic force. Kerstin Thorborg's portrayal of Brangäne was impressive. Others were Emery Darcy, John Garriss and John Gurney. Erich Leinsdorf conducted with a fervor that at times caused the orchestra to overpower the singers.

'Aida' was given on April 1 with a cast which included Stella Roman as Aida; Bruna Castagna as Amneris; Frederick Jagel as Radames, Nicola Moscona as Ramfis, Richard Bonelli as Amonasro, Lorenzo Alvary as the King, Thelma Votipka as a Priestess and Lodovico Oliviero as a Messenger. Wilfred Pelletier conducted.

Kipnis Heard as Boris

Alexander Kipnis sang his first Boris in Chicago on April 2, when Mussorgsky's opera, 'Boris Godunoff' was given, George Szell conducting. His characterization was commanding and immensely satisfying in its dramatic and vocal richness. The large, well chosen cast included Irra Petina, Marita Farrell, Anna Kaskas, Alessio De Paolis, Mack Harrell, Nicola Moscona, Charles Kullman, Kerstin Thorborg, Leonard Warren, Salvatore Baccaloni, John Dudley, Doris Doe, John Garriss, John Gurney, Osie Hawkins, Gerhard Pechner, Lorenzo Alvary, Emery Darcy, Maxine Stellman, Helen Olheim, Lodovico Oliviero and Wilfred Engelman. Mr. Szell conducted with splendid artistry.

'Don Giovanni' was heard on April 3, Paul Breisach conducting in place of Mr. Walter, who was ill. The performance moved at a goodly pace, accelerated by an excellent cast thoroughly and enjoyably familiar with their parts. Ezio Pinza brought a wealth of

(Continued on page 33)

Rachmaninoff, the Composer

By A. WALTER KRAMER

IT has become fashionable in our time to single out for special praise those composers whose music impresses the listener as being different. Music which sounds unlike other music has only too often been rated too high. The offenders in such appraisal include both professional music critics and audiences. Thus, unfortunately, incorrect values have been placed, or rather misplaced. Composers whose output has been concerned with the latest in harmonic innovations, departures in rhythmic patterns, instrumental effects and the like have been hailed as important creative musicians, when they were little more, in fact, than accomplished writers of music.

Sergei Rachmaninoff was not one of these. During his long career, he, like the composers whose works have made history, devoted himself to composing music that expressed what he felt, not what he thought his public would consider clever or different. Yet, save for a possible likeness to that of Tchaikovsky (whose music, save for an occasional resemblance in his piano music to that of Schumann, is unlike that of any music that preceded it) Rachmaninoff's music is truly different. Scan the music of our day, and, if you like, that of other days as well, and you will find nothing akin to it in melody or harmony. The music of the Russian master who died last month is an utterance so unmistakably personal that, whether he wrote for his own instrument, the piano, for the orchestra, or for voice and piano, these being the three fields to which he contributed most, the matter and the manner are truly his own. What one hears in listening to or playing Rachmaninoff is a voice so unequivocally his that even the untrained listener can exclaim with little chance of being wrong, "That's Rachmaninoff!"

This quality, which in itself may not be the determining factor in deciding whether or not a composer is outstanding, is nonetheless one which has importance. For in our day there are only

**An Individual and Personal Voice
Identifies His Music as His Own
—His Scores Have Heart and the
Breath of Life—Sure Touch and
Complete Mastery Combined with
Melodic Freshness and Harmonic
Appropriateness — Some Works
That Will Live**

a few living composers who possess it, among them, Richard Strauss, Jean Sibelius, and the amazing young Russian, Dimitri Shostakovich. There are composers without it who rank high, for example, Igor Stravinsky, incomparable master of the ballet, whose 'Fire Bird' is made of other stuff than, let us say, his 'Sacre du Printemps'. In the case of Rachmaninoff, however, this personal idiom, which changed but little from his earliest piano preludes to his middle period Second Symphony, and from that imposing work to his recent Symphonic Dances for orchestra, is more than a part of his creation. It is his creation itself. This is his music, this is the expression of one of the truest musical minds and hearts that the music world has known since the latter part of the nineteenth century. I say hearts advisedly, for music such as Rachmaninoff's could have come only from a musician whose heart, as well as mind, spoke freely and with deep feeling.

Music with the Breath of Life

In the years following the World War, the teeming 'twenties, the confused state of the world permitted many who should have known better to be contemptuous of composers who wrote as they felt, with little or no attention to then current styles. Composers like Rachmaninoff who went their way unaffected by the stammering utterances of the latest in Parisian, German, Russian or Italian musical "hats," were waved aside by music critics and held



At Work on a Composition

unworthy of serious consideration in the development of the lyric art. The utter falseness of such a position has in the last two decades been shown beyond any doubt. Where are the works of the composers then held up as significant? To be sure, they were widely played for a few years and the small number (what a small number!) that were good have survived. But the rest of them, an overwhelming majority, have been discarded by those who pleaded their case so eloquently, and have been relegated to that ever mounting repository of compositions, in which for a little time there seems to be interest, but which in fact have not the breath of life in them.

The breath of life, I said. This is what the music of Rachmaninoff possesses. This is what has sustained it in public favor over the years and this is what, in my opinion, will be responsible for its enduring long past our day. Naturally, it is the best of it, as in the case of the

(Continued on page 29)

Rachmaninoff, the Pianist

By LESLIE HODGSON

THE death of Sergei Rachmaninoff has removed from the scene a concert artist who appealed to the imagination of the public as but few of his contemporaries in any walk of life have done. The appeal had a sort of hypnotic element in it. There is always keen speculative curiosity as to the personality of the creator of music that powerfully affects human beings, and the tall, gaunt figure of the Russian pianist-composer, with the inscrutable and even austere countenance and the somewhat perfunctory stage walk, at once established a hold upon his audiences before he struck a note.

However the perspective that only the passing of time can definitely shape may finally determine his status as a pianist, the fact that

he was a man of forty-five when he first seriously set about the business of building up a concert repertoire must surely remain the most amazing feature of his extraordinary career in that capacity. And that happened because it was not until he was a man of forty-five that he made the decision to become a professional pianist; a decision forced upon him after his escape to Sweden from the Russian revolution and his pecuniary situation made it necessary for him to earn a living for his family and himself by the readiest means at hand.

He had played since early childhood, it is true, but his urgent creative bent and his flair for conducting had kept him in a prolonged state of uncertainty as to the channel in which he should seek his rightful destiny, a career as a pianist standing the most remote chance in his earlier calculations. He himself reviewed

**Calmness of Demeanor a Factor in
His Success—Little of Novelty in
His Programs—Not an Innovator
or an Exponent of Any 'School'—
His Art Grew Mellow with the
Years—Its Appeal Possessed
Something of the Hypnotic**

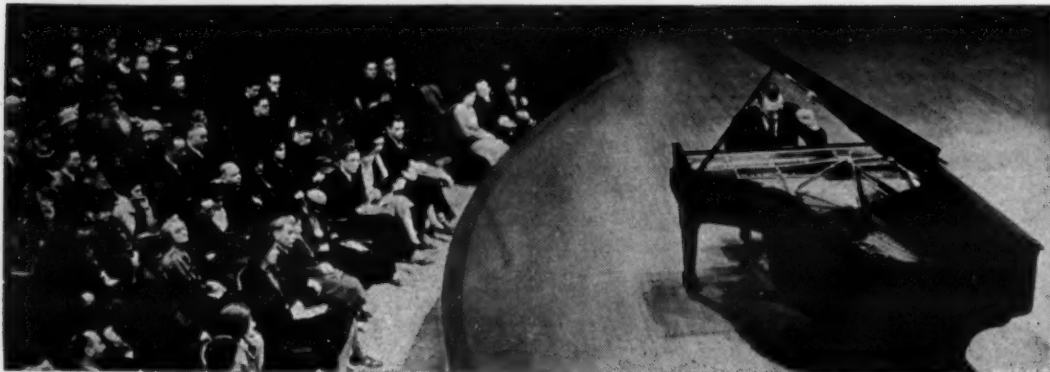
his three-pronged musical activity some ten years ago in the words of an old Russian phrase, "I have hunted three hares," adding that he was still constantly questioning whether in so dividing his energies he had been spending his life to the best purpose. In any case, his most spectacular success, it will generally be conceded, was achieved as one of the pianist idols of his day.

Early Appearances in Russia

Although his piano studies in Moscow under the disciplinarian Svereff and, later, Alexander Siloti, his cousin, had proceeded along traditional lines he had never played anything in public by any composer other than himself after leaving the Conservatory there until he appeared as soloist in the F Sharp Concerto by Scriabin, under Siloti's baton, at the first concert of the Moscow Philharmonic in the season following Scriabin's death, in April of 1915. This he followed up the ensuing Winter with a tour of the larger Russian cities and towns, giving recital programs devoted solely to Scriabin's compositions, a generous gesture of tribute to a former classmate.

In the meantime, after playing the Scriabin concerto with the Philharmonic, he had been

(Continued on page 26)



Before an Audience at a Recent Recital

SERGEI RACHMANINOFF DIES AT 70

Celebrated Composer, Pianist and Conductor Passes Away in Beverly Hills Home Three Days Before His Birthday—An Exile from His Native Russia for a Quarter of a Century, He Became an American Citizen—Twice Rejected Post as Conductor of the Boston Symphony—Won World Renown as Piano Virtuoso in Middle Life

SERGEI VASSILIEVITCH RACHMANINOFF, whose genius brought him acclaim as pianist, composer and conductor and placed him among the leading figures in the music of the last fifty years, died at his home in Beverly Hills, California, on March 28, three days before his seventieth birthday. His death was the result of complications from pneumonia and pleurisy which had twice forced cancellation of recitals in March. Requiem masses were held for him in the Los Angeles Russian Orthodox Church on March 28 and 29 and on March 30 the funeral mass was chanted there.

Russian born and Russian in upbringing and training, Mr. Rachmaninoff died an American citizen,

became so familiar to American audiences was Mr. Rachmaninoff's birthright. He was born on an estate in Oneg in Novgorod on April 1, 1873, into a family that can be traced back to the Fourteenth Century. His father was a captain in the Imperial Guards, his mother of high station and culture.

At the age of four he began the study of the piano with his mother.



Sergei Rachmaninoff: A Recent Portrait



**Rachmaninoff at 19
—the C Sharp Minor Prelude**



**Aimee Dupont
Rachmaninoff at 27
—the Third Concerto**

having obtained his final papers on Feb. 1 this year. Before then, for twenty-five years, he was a man without a country, having become an exile from his native land at the time of the revolution that established the Soviet regime. Most of that quarter of a century he spent in America where his reputation as a pianist, particularly as soloist with orchestras in his own works, but also as a recitalist, was unsurpassed. He was known and admired as a conductor here, though his appearances in that capacity were few, and he twice refused the post as director of the Boston Symphony. His recent compositions have received their premieres in this country and with his earlier works shared a place of prominence on programs of conductors and pianists rivaling that of any contemporary. In 1931 his music was banned in his native Russia as dangerously reactionary. The ban was later revoked. The pianist donated the proceeds of his New York recital on Nov. 1, 1941, to Russian war relief.

Surviving him are his wife, Natalie, and two daughters; Mrs. Irena Wolkonsky, who resided with her parents this past year; and Mrs. Tatiana Conus, who is in France.

The aristocratic bearing which

Later, Anna Ornazkaya, a graduate of the St. Petersburg Conservatory, was brought to the estate as his teacher. In 1882 the family property had dwindled to a single estate, due to the freeing of the serfs and the prodigal tastes of the elder Rachmaninoff. The parents decided to separate and the young pianist went with his mother to St. Petersburg where he was enrolled in the College of Music. Here the young Rachmaninoff's easy superiority over his classmates worked against him. It required no effort for him to surpass them and as a result he did not apply himself seriously to work. His mother, worried that he was not developing well, turned for advice to Alexander Siloti, then a brilliant young virtuoso, the son of her husband's sister. Siloti suggested she send Rachmaninoff to his own teacher, Nikolai Svereff, in Moscow. In 1885 he was entered as a pupil in the Moscow Conservatory under Svereff, becoming practically a ward in his home. Four years Rachmaninoff worked under Svereff, whose strict discipline turned the young man from indo-

lence to purposeful, concentrated study.

Interested Tchaikovsky

At the age of thirteen, Rachmaninoff made a piano arrangement of Tchaikovsky's 'Manfred' which so impressed the celebrated composer that he took a lively interest in the young man and became his spiritual sponsor and idol. A quarrel with Svereff in 1889 ended with a complete break and Rachmaninoff became the guest of his aunt, whose daughter, Natalie Satin, he married in 1902. He studied composition with Arensky and Taneieff and piano with Siloti.

In his twentieth year he wrote the C Sharp Minor Prelude, Op.

13, which unexpectedly brought him into world prominence. Its subsequently popularity became distasteful to him but it was destined to hound him throughout his career. After Siloti had played it in London, an invitation came from the London Philharmonic for the young composer to conduct a program of his own works in 1898.

This success, however, was temporarily counteracted by the failure of his first symphony in St. Petersburg. His opera, 'Aleko', originally written as a diploma score at the conservatory in 1892, had earned for him a gold medal and he had promised to write a new piano concerto for a second London engagement. But the young man fell into a lethargy from which it seemed nothing could move him. Finally friends intervened and Rachmaninoff regained his interest in composition and completed the second concerto through a form of autosuggestion, the treatment of Dr. Dahl to whom the concerto is dedicated.

Conducted Opera in Moscow

In 1897-98 Rachmaninoff conducted the Private Opera at the Hermitage in Moscow and from 1905 to 1906 he was conductor of the Imperial Opera in Moscow. His success as a conductor was gratifying but he relinquished the post and moved with his family to Dresden to compose. He lived there from 1907 to 1909. It was there that he

(Continued on page 27)



**Rachmaninoff at 45
—beginning a new career**

'HELEN OF TROY' CROWNS FIRST WEEK OF BALLET

Vera Zorina Dances Title Role as Guest Star in New Lichine Work — Massine and Bolm Appear in 'Petrouchka' under Stravinsky at Metropolitan

By KEITH M. THOMPSON

THIS year's Spring season of ballet was opened at the Metropolitan Opera House by an American company, the Ballet Theatre, which has replaced the traditional "Russian" group. Through the gradual acquisition of the best dancers and choreographers from the older organizations this company has come to represent the finest in dance entertainment: gratefully acknowledging its debt to Michel Fokine and the Russian school, but establishing itself as a native ensemble to compare favorably with any seen here since the fabulous days of Diaghileff.

Opening night had less of show and glitter in the house than has sometimes been true, but the enthusiastic reception accorded the company was that of an audience that came to see rather than to be seen. What it saw was a program of three favorites of the current repertoire: 'Swan Lake', the perennial; 'Pillar of Fire', a modern masterpiece; and 'Bluebeard', Fokine's penultimate contribution.

The vitality and expertness of the stellar dancers made the evening memorable. Andre Eglevsky divided honors with the peerless Alicia Markova in 'Swan Lake'; Donald Sadler was a sympathetic Friend to both. Unfortunately, the ensemble, so precise and well drilled in the early days of the Ballet Theatre, seemed to have fallen into the slovenly habits of other groups.

Nora Kaye in 'Pillar of Fire'

Antony Tudor's 'Pillar of Fire' again impressed as the most original and stimulating work in the modern repertoire. The dramatic role of Hagar was portrayed by Nora Kaye, whose remarkable technique was given every aid by the unassuming support of Mr. Tudor as the Friend. He would have made a ballerina of considerably less command seem distinguished. Hugh Laing repeated his vigorous performance as the lascivious young man and others in the cast added the requisite color and background movement.

Anton Dolin led the excellent company in 'Bluebeard' with Lucia Chase, Miss Kaye, Karen Conrad, Mr. Eglevsky and Mr. Tudor contributing to the general good humor. The orchestra played the way ballet orchestras are accustomed to play: indifferently and often badly, throughout the evening. Schoenberg's 'Verklärte Nacht' ('Pillar of Fire') suffered the most, but never enough to dampen the ardor for the performances on stage. Mois Zlatin conducted 'Swan Lake', Antal Dorati the other two.

The second program, on April 2, boasted three newsworthy events in the performance of 'Petrouchka': Igor Stravinsky conducted; Adolph Bolm danced the Blackamoor here



Vera Zorina as Helen



Two of Paris's Sheep



Andre Eglevsky as Paris and Simon Semenov as Menelaus

for the first time in more than twenty-five years; and Leonide Massine made his first appearance as a member of this company,



Igor Stravinsky, Who Conducted 'Petrouchka'



Adolph Bolm, Who Was Seen as the Blackamoor

dancing the title role. Together they made this the best 'Petrouchka' seen here in many years. The orchestra had apparently been rehearsed until it knew what was needed, and buckled down to serious playing, and the crowd scenes were more lively than has been the rule of late. Lucia Chase danced commendably as the Ballerina but was no match for the miming artistry of both Mr. Massine and Mr. Bolm.

'Pas de Quatre' presented four of the best dancers in the company reenacting the friendly rivalry of another era. Miss Markova led them as Taglioni in an exhibition of skill worthy of the famous ballerina. The others were Miss Conrad, Miss Kaye and Anabel Lyon. Mr. Dolin, Miss Markova, Miss Conrad and Rosella Hightower opened the program with a good performance of 'Sylphides', and Mr. Tudor, Mr. Laing, Miss Kaye, Miss Lyon and Miriam Golden closed it with the frolicsome 'Gala Performance'.

Hightower Dances in 'Coppelia'

Miss Hightower was seen in her first major role here in the afternoon program on April 3 when she gave a sprightly performance of the lead in 'Coppelia' opposite Mr. Eglevsky. Simon Semenov was an effective Dr. Coppélius. 'Peter and the Wolf', repolished by its choreographer, Mr. Bolm, was delightfully presented by Yuro Lazovsky, as Peter; Rex Cooper, the Wolf; Jean Hunt, the Duck; Miss Kaye,

the Bird, and Sono Osato, the Cat. 'Swan Lake' with Miss Markova and Mr. Dolin opened the matinee.

The first of the two novelties scheduled this Spring, 'Helen of Troy', was seen that evening. A ballet on the subject was designed last Summer by Fokine. He died before completing it and after attempting it in Mexico and announcing it for the season here last Fall the company called in David Lichine to rework it. Mr. Lichine, who had been working on Broadway musicals, made an entirely fresh start, using the music and much of the libretto of Offenbach's 'La Belle Hélène'. Vera Zorina, reclaimed from motion picture extravaganzas, appeared as the modern bedroom Helen and Mr. Eglevsky as the ambitious Paris.

A Musical in Pantomime

It must be admitted that 'Helen of Troy' received an enthusiastic welcome. Its broad farce, its impudence and naughty implications proved highly entertaining to the majority of the audience. But there was undoubtedly more than one purist who found the travesty out of place in the Opera House. Mr. Lichine has been inoculated with the Broadway spirit and his choreography has more of the Rogers-Hart stamp than of true ballet. It is a modern musical comedy in pantomime.

Jerome Robbins might be called in to replace Ray Bolger in 'By Jupiter' after his success in the role of Hermes. He gave a droll characterization, which frequently broadened into the hilarious. He chewed gum and an apple with equal nonchalance, he broke into a short "jive" routine and, when he was not the center of interest in the stage proceedings, managed to focus attention by flirting with the audience or filling in for Helen in the arms of her sleeping husband, Menelaus.

Miss Zorina has had sufficient experience with the musical comedy idiom to make the most of her assignment as Helen. It came as a surprise, therefore, to discover her not quite in the vein. She danced creditably enough, without particularly distinguishing herself, when ballet technique was required, but there was little illusion of the warmth Helen must have had to

launch a thousand ships and burn the topless towers of Ilium.

Mr. Eglevsky contributed some dazzling movement as Paris, exhibiting his powerful body to the best advantage at all times and miming his role with the necessary bucolic stupidity. The little Lambs he tended in the prologue were charmingly costumed (which was not true of the majority of the cast), and gave the proper atmosphere for the subsequent sport. The one that traveled with Paris to the court of Menelaus made the most of her opportunities when threatened with instant death. Richard Reed and John Kriza danced lustily as Ajax I and II. Yura Lazovsky was an ardent Orestes and Simon Semenov a low-comedy Menelaus.

Antics in a Bedroom

The antics reached a climax in the bedroom scene when Hermes considerably placed a screen between the audience and the indiscreet young lovers and then shared a peek-hole with the bewildered Menelaus. Another highlight was a burlesque of the long-suffering 'L'Après midi d'un Faune'.

As for the story: Paris gave the apple to Aphrodite; won Helen with the aid of Hermes, and left Menelaus to seek revenge. That much of Homer was retained, the rest was "humor."

The cavortings leading to the destruction of Troy were forgotten at least temporarily in the performance of 'Princess Aurora' which followed. Miss Markova has been the recognized queen of ballerinas for several years, but her performance of Aurora on this occasion was of a perfection almost beyond belief. Every detail was flawless; her poise, precision and most of all her miraculous balance equaled anything she or any living ballerina has given us.

Mr. Dolin gave a fine performance of the Prince Charming, and Mr. Eglevsky and Miss Conrad received the inevitable applause for the 'Bluebird' pas de deux.

'Aleko' was seen first on this program with Mr. Dolin contributing a dramatic characterization in the title role and Miss Markova repeating her sparkling performance

(Continued on page 33)

MEPHISTO'S MUSINGS

Dear Musical America:

Pardon my being so inquisitive, but have you an ideal Carmen in your domicile? All she needs to be is a raving beauty, a superb actress, a phenomenal singer, a ravishing dancer and—don't forget this—the possessor of "it", and Gypsy "it" at that!

The New Opera Company in New York is the company that needs such a Carmen, and April and May are to be devoted to the discovery of one, ten or a hundred. Depending on the discovery of at least one, the company plans to give Bizet's opera in English, with Emil Cooper conducting and Theodore Kommissargewski (you just try spelling it!) as stage director. George Balanchine, the ballet designer, will also have a hand.

But first the Carmen: "What we want is a Carmen who can look, act and sing the role," says Mme. Yolanda Mero-Irion, general manager of the company, according to the publicity release I have before me. "We are not seeking anyone who is necessarily well known. What we want is a young woman whose voice fills the requirements of the role and is at the same time slender and supple, a good dancer and the possessor of the gypsy lure which is an inevitable attribute of the ideal Carmen. Any young woman, anywhere in the United States, is eligible to try out for the role if she can come to New York to be auditioned during April or May."

Carmens come and Carmens go, but for some reason they never do quite "look, sing and act the role." Now, I suppose, I will start rubbing my eyes as I take the elevator in Steinway Hall and encounter the first influx of slender, supple Gypsy lure.

Do you remember this one? At one of the final rehearsals for the premiere of 'Elektra', Richard Strauss shouted to the conductor: "Louder! Louder! I can still hear Schumann Heink!"

Remembering complaints about an excess of parody in the comic scenes and embodiments at the Metropolitan I am moved to put before you the substance of a very old program that has come to hand, though I am not really suggesting that the Metropolitan adopt it as a model for the posters it puts up

each week at various places on its yellow brick walls. Here it is:

THIRD TIME
Theatre Royal, English Opera
House, Strand
This Evening, SATURDAY, July
22nd, 1820,
Will be presented (THIRD
TIME) an entirely new
OPERATICK DRAMA,
in Three Acts, called
Woman's Will—A Riddle!
WITH ENTIRELY NEW
MUSICK, SCENERY AND
DECORATIONS

After which will be presented,
produced and performed, for the
FIFTH TIME IN THIS THE-
ATRE, (by the permission and
kind assistance of the author, T.
DIBDIN, Esq.) the very celebrat-
ed Comick, Heroick, Operatick,
Tragick, Pantomimick, Burlesque,
Spectacular, Extravaganza, in two
Acts, yclept

DON GIOVANNI:
Or, A SPECTRE
ON HORSEBACK
THE MUSIC

Composed expressly for this
Piece, (which has been Years in
preparation.) at different Periods,
(including some trifling selec-
tions) by (and from) Arne,
Blow, (Dr.) Carter, Dibdin,
Davy, Etheridge, Fism, Gluck,
Handel, I. (had no hand in it)
Jarnovichi, Kreutzer, Locke, Mo-
zart, Nicolai, O'Rourke (The
Piper), Purcell, Parry, Querini,
Reeve, Storace, Shield, Sander-
son, H. (Dibdin) Viotti, Woelfl
Ximenes (not the Cardinal),
Yaniewitz, Zerbini, and others.

THE SCENERY
(having most of it appeared be-
fore) has been (of course) already
received with unbounded acclama-
tions of Applause, and will be re-
peated as often as the Manager
can write Pieces to introduce it.
The views are intended to repre-
sent several Places in and near the
City of Seville (in Spain) with
(by way of Pictorial Epi-
sode) a fine Scene of Waterloo
Bridge, taken in the Savoy; there
will also be exhibited a *New
Moon*, which is expected to be
full about the time of *Half Price*.
THE DRESSES are as good as
the Proprietor can possibly af-
ford; and

THE PROPERTIES are of very
little use to any but the owner.

IN ACT II.

THE MARBLE HORSE
BY A REAL PONEY,
(except in the 2nd Scene) when
being made of wood, it can
only be said to live in the reputa-
tion of the Painter. Etc., Etc.,
Etc.

Perhaps a lot of you were alive
and kicking in 1881. But I doubt
if many of you were going to con-
certs at that time. If you had come
to Manhattan for that purpose, and
had turned to page 59 of Apple-
ton's 'Dictionary of New York and
Vicinity' you would have found
there precisely the instruction for
which you, beyond all shadow of
doubt, would have stood in need.
Since it is never too late to learn,
I will give it to you now, just as
it stood in 1881, to wit:

CONCERTS—with a certain
set of people in New York, com-
posed mainly of those whose re-
ligious belief forbids their attend-
ing the opera or theatre, concerts
are in high favor; and when the
concert is one of real merit, their
ranks are swollen by musical ama-
teurs, and the not small class who

affect music because it is fash-
ionable. During the season—that
is to say, from October to May—
there is pretty sure to be given
a series of concerts in New York
which will satisfy the most en-
thusiastic concert-loving stranger
or resident amateur. Most of the
concerts are given at Chickering
Hall, 5th Av. and 18th St., and
at Steinway Hall, 14th St. near
4th Av., which form a part of the
buildings occupied as warehouses
by the celebrated manufacturers

Instrumental concerts are given,
during the summer months only
at the public gardens (which see),
and by the authorities in the Cen-
tral Park. The fashionable con-
certs par excellence, however, are
those of the Philharmonic Society,
and at these evening dress is de
rigueur.

How times have changed! Or
do we still need to be told never to
go to "complimentary concerts ten-
dered to," etc. To the best of my

SCHERZANDO SKETCHES No. 136 By George Hager



"His hand rambed over the 'cello keyboard looking, for
all the world, like a restless crab on the sea floor'".

of pianofortes whose names they
bear.

The only regularly established
series of concerts in New York
are those given by the Philhar-
monic Society. The programme is
always composed of classical mu-
sic, to the maintenance of which
the society is devoted, and these
are relieved by one or more vocal
selections, always rendered by
singers of note. They are held at
the Academy of Music, and con-
sist of a monthly concert during
the season, preceded by three pub-
lic rehearsals given in the after-
noon; the vocal selections are
omitted at the rehearsals, to which
admission is given at a reduced
price, and which are largely at-
tended by ladies.

The list of concerts which fol-
low during the season in quick
succession at the two halls spoken
of is varied in character as well
as in merit, and includes organ
and piano recitals, and those given
by vocal societies, aspiring ama-
teurs, etc. The best opera-singers
usually give one or two concerts
each during the season for the
benefit of the non-opera-going
class alluded to, and these are
well worth hearing.

A rule which it is safe to fol-
low is never to go to "complimen-
tary and testimonial concerts ten-
dered to," etc., which abound in
New York, especially during the
latter part of the season. These
performances are pretty sure to be
bad, and by the sapient who note
their annual recurrence in the case
of church-singers, music teachers,
etc., are always avoided. The con-
certs given "by the promising pu-
pil of Signor so and so" are equal-
ly sure to bore you if you are de-
luded into attending them. Sacred
concerts, so called, are given at
extremely low prices on Sunday
evenings during the season at sev-
eral of the principal theatres, and
at these the music is usually light,
pleasing, and fairly well executed.

knowledge and belief both Signor
so and so and his promising pupils
are still with us—but do they bore
you? I require no answer.

Since it is the exception that
proves the rule, and every so often
I need to impress upon everybody
that I *never* use verse in these col-
umns, herewith please find the ex-
ception for April, 1943, to wit:

STAGE FRIGHT

Excitement leaps into my veins
With unexpected fire.
It snaps and crackles in my blood
Like Siegfried's funeral pyre.

My throat is parched with ner-
vousness.

The flames leap to my brain.
My mind accelerates its speed
With swiftness not quite sane.

My breath grows short. My lungs
are burned
In this consuming heat.
My stomach reels with fearful
warmth.
My heart thumps out its beat.

No matter where I am nor yet
How many times before
I've faced the self-same audience
From out the same stage-door,

That flaming vertigo still stands
Between "my art" and me.
And I must wait to be consumed
Before I can be free.

CAROLYN RANEY

From a recent review of the
Ninth Symphony: "the sopranos
had the solidity at the top". . . .
Sufficient grounds for libel action,
chortles your

Mephisto

ORCHESTRAS: Reiner and Kurtz Return to Philharmonic

ENTERING the last stretch of an historic and eventful season, the New York Philharmonic-Symphony brought Fritz Reiner again to the podium following the final week of Efrem Kurtz's engagement. Joseph Szigeti and Hortense Monath have appeared as soloists with Mr. Reiner. Richard Bonelli and a young pianist, Nancy Schaefer, were soloists at the Young People's concert on March 20 conducted by Rudolph Ganz. The NBC Symphony, under Arturo Toscanini, gave a special public concert in Carnegie Hall for the benefit of the National Foundation for Infantile Paralysis. The two regular Sunday broadcasts of the fortnight were conducted by Leopold Stokowski. Claudio Arrau was soloist with the Philadelphia Orchestra, conducted by Eugene Ormandy. The National Orchestral Association, under Leon Barzin, offered a program entitled "Woman in Music", in which Ellen Repp and Raya Garbousova were among the soloists, and it brought to a close the Mozart Concerto Series with Clarence Adler. Christine Johnson was soloist with the Busch Chamber Music Players, Adolf Busch, director, in an early classic program.

Kurtz Offers Creston Dance

New York Philharmonic-Symphony, Efrem Kurtz conducting. Carnegie Hall, March 18, evening:

Choric Dance No. 2.....Creston
(First time by the Society)
Symphony in D Minor.....Schumann
Symphony in B Minor.....Tchaikovsky

Mr. Creston's Choric Dance, seen in its proper light as an external, even theatrical work, without much subjectivity and professing none, is a most satisfactory accomplishment and represents an important addition to this young composer's mounting assets. It possesses a brilliant orchestration,



Paul Creston



William Schuman

evocative visual imagery and an invigorating feeling of movement. It seems to require a supplement of some sort, however, perhaps a pantomime or an actual dance choreography.

The two romantic symphonies—"romantic" categorically but as unlike in every way as two things conceivably can be—gave rise to comparisons and to wonderment that two such intensely inverted minds should bespeak themselves in such utterly different language. A lot of obscure psychology is involved here which there is not space to consider, but the upshot is that subjectivity in music knows no type nor classification and that two more perfect examples of the proposition do not exist than these two works. They were carefully and seriously presented by Mr. Kurtz. The Tchaikovsky symphony, like most of that composer's music, plays itself if given half a chance, but Schumann requires more attention. There was little evidence, incidentally, in this performance of Schumann that his orchestration was inept or incomprehensible as it proverbially is held to be. It was at all times perfectly clear and logical. Mr. Kurtz's solicitude had something to do with it, of course. E.

Kurtz Gives Kabalevsky Work

Repeating the Schumann Fourth Symphony from an earlier program, Efrem Kurtz added the unfamiliar Mendelssohn Overture to 'The Wedding of Camacho', Prelude and Allegro by Couperin scored for modern orchestra by Darius Milhaud and Dmitri Kabalevsky's Second Symphony to the Philharmonic-Symphony list on March 20 in Carnegie Hall. Of

the two smaller works, the Milhaud scoring of the Couperin piece made the liveliest impression, the antique flavor being retained in a vivid modern manner. The performance was well integrated. The Russian's symphony has been played several times in this country. It captures an atmosphere of vitality peculiarly Russian and needs no program for enjoyment. Mr. Kurtz gave it a stirring performance. F.

Efrem Kurtz Concludes Engagement with Philharmonic

New York Philharmonic-Symphony, Efrem Kurtz, conducting. Carnegie Hall, March 21, afternoon:

Overture to 'The Wedding of Camacho'.....Mendelssohn
Four Excerpts from Ballet, 'Romeo and Juliet': 'Montagues and Capulets', 'Friar Laurence', 'Masks' and 'Death of Tybalt'.....Prokofiev
'Batuque', from Suite, 'Reisado do Pastoreio'.....Oscar Lorenzo Fernandez
Symphony No. 6, in B Minor ('Pathétique').....Tchaikovsky

Two "first performances" by the Society, of the Prokofiev and Fernandez compositions, were the special features of Mr. Kurtz's final program, the Mendelssohn Overture and Tchaikovsky Symphony having been given at his preceding concerts. The 'Batuque' of Fernandez was described as a type of Negro dance brought to Brazil by African slaves. It was treated imaginatively by the Brazilian composer to represent some mysterious ritual performed in the depths of the jungle beginning with an insistent dance rhythm and building up to a savage climactic paroxysm. It was remembered by those who heard it at the World's Fair Music Festival four years ago and at the Stadium last Summer. It gave Mr. Kurtz ample opportunity to unleash the full-voiced sonorities of the orchestra that he manifestly favors.

The four excerpts from the Prokofiev 'Romeo and Juliet' ballet, which were taken from the two suites arranged by the composer for concert use, again proved to be inept as illustrative music for the Shakespeare drama but piquantly interesting as typically Prokofieffian satirical and cerebral music. C.

Szigeti Plays Under Reiner

New York Philharmonic-Symphony, Fritz Reiner, conductor; soloist, Joseph Szigeti, violinist. Carnegie Hall, March 25, evening:

Symphony No. 2 in D, Op. 73.....Brahms
'Prayer 1943'.....Schuman
(first performance in New York)
Concerto for Violin in D, Op. 77.....Brahms

Mr. Reiner, returning as guest-conductor of the Philharmonic, introduced William Schuman's 'Prayer 1943' to Manhattan audiences. He had conducted the world premiere of the work a month earlier in Pittsburgh and on this occasion gave an understanding and sympathetic reading of it. The composer was present to acknowledge the generous applause. The heartiest



The Busch Chamber Music Players Led by Adolf Busch, Beginning a Series of Concerts in Town Hall

acclaim of the evening, however, was earned by Mr. Szigeti for his brilliant accomplishment of the Brahms Concerto. Mr. Reiner and the orchestra won their share for well paced and well played performances of each work on the program.

Mr. Schuman's 'Prayer 1943', despite the composer's assertion to the contrary, sounds very much like program music. Indeed without some implications beyond the "purely musical" the extreme contrasts of the score are illogical and inartistic. The opening may well be termed 'Prayer', but surely the middle section with its belligerent dissonances connotes more of war than of worship. The closing section returns to the tranquil, but there is a cynicism not usually associated with prayer. The orchestration is full if rather ostentatious; the material, often striking, but of little emotional appeal.

Mr. Szigeti's playing of the concerto had assurance, dexterity and a highly nervous tension. All technical matters were skillfully mastered and the soloist's tone was pure and refined. What the performance lacked in breadth it made up for in brightness and facility. K.

Monath Soloist in Mozart Program

New York Philharmonic-Symphony, Fritz Reiner conducting. Hortense Monath, pianist, soloist. Carnegie Hall, March 27, evening:

MOZART PROGRAM
Overture to 'The Magic Flute'
'Eine Kleine Nachtmusik', for String Orchestra
Concerto for Piano and Orchestra in F
Miss Monath
Symphony in E Flat, No. 39 (K. 543)

A program composed entirely of the works of one composer is a tough assignment for any conductor—especially if the composer happens to be Mozart. We are now sufficiently removed from Mozart's time to regard his music as all of a piece as far as mode and method are concerned, and it is difficult for an interpreter to avoid the tendentiousness of that similarity. That Mr. Reiner, Miss Monath and the orchestra managed to keep things interesting throughout the present list was, therefore, a mark of distinctive achievement. Miss Monath was expert in her delivery of the gay and airy concerto, and Mr. Reiner and his men kept pace with her at every turn. Also, in the E Flat Symphony, as well as the familiar 'Eine Kleine Nachtmusik' and the 'Magic Flute' Overture. Mr. Reiner and his men upheld a high standard of interpretative excellence which did not fail to sustain the attention of the listener. It was an evening of skillful, authoritative music-making.

The concert on Sunday afternoon, March 28, was a recapitulation of some of the highlights of the previous week's programs. Joseph Szigeti returned to play again the Brahms Concerto in D, and the or-

chestra repeated William Schuman's 'Prayer—1943' and Mozart's 'Eine kleine Nachtmusik'. E.

Young Pianist Soloist at Philharmonic Youth Concert

With Rudolph Ganz conducting, the Philharmonic-Symphony Young People's Concert of March 20 in Carnegie Hall brought a gifted young soloist to attention. Nancy Schaefer, fifteen, played in straightforward fashion the solo part of Schelling's Scherzo Fantastique and gave an excellent account of herself. Richard Bonelli, baritone of the Metropolitan, was heard in songs by Walter Golde, Griffes, Crist and Taylor and won an ovation. Orchestral works were the Overture to Mozart's 'Marriage of Figaro', the slow movement from Hanson's 'Nordic' Symphony, Cailliet's Variations on 'Pop Goes the Weasel' and the Sousa march, 'Stars and Stripes Forever'. F.

Symphonic Doings with 'Porgy'

New York Philharmonic-Symphony, Fritz Reiner conducting. Carnegie Hall, March 31, evening:

Adagio Lamentoso from
Symphony No. 6.....Tchaikovsky
(In memory of Sergei Rachmaninoff)
Suite, 'Iberia'.....Debussy
'Porgy and Bess',
a Symphonic Picture.....Gershwin
(First time in New York)
Symphony No. 5.....Tchaikovsky

Conductors, like everybody else, have composers with whom they are not invariably congenial. They also have off-nights when they evidently would prefer to be doing almost anything but what they are doing at the moment, such as conducting a symphony orchestra, for instance. Responsibility for such things lies, of course, with the gremlins. Gremlins get in everywhere. On this occasion they got into Carnegie Hall and went to work on Debussy.

They made his 'Iberia' Suite un-Iberian. They stole its rhythm and movement. They broke it up into forlorn and uncomfortable little fragments so that it lost its entity and its tailored fluidity, and they made Debussy look like a novice and a crude fellow, which he wasn't. They also tried to work on Tchaikovsky and make him sound superficial and banal, but Mr. Reiner gave battle then and ousted the little people somewhere between the Andante cantabile and the Valse. Mr. Reiner had to un-do his white bow tie in the tussle, but he came off victor.

They weren't present at all during the playing of Robert Russell Bennett's symphonic setting of music from George Gershwin's opera, 'Porgy and Bess'. At the request of Mr. Reiner, Mr. Bennett put together eleven excerpts from the work of his late friend and colleague in an elaborate symphonic potpourri which did no violence to the original character of the music, but did much to glorify it orchestrally and heighten the glow

(Continued on page 23)

PREMIERE GIVEN COLLINS CONCERTO

**Composer Is Soloist Under
Lange — Heifetz and
Travers Heard**

CHICAGO, April 5.—Jascha Heifetz, violinist, was soloist with the Chicago Symphony, Hans Lange, conductor, in Orchestra Hall for the Thursday-Friday subscription concerts, March 18 and 19.

Concerto, D, for Orchestra with Organ
(Transcribed by Sir Hamilton Harty)
Little Symphony Sanders
Overture-Fantasia, 'Romeo and Juliet'
Tchaikovsky
Concerto for Violin, B Minor, Op. 61
Elgar

The revival of Elgar's concerto by Mr. Heifetz gave added charm and warmth to a work filled with melody and beauty.

Handel's Concerto for Orchestra



Edward Collins Patricia Travers

with Organ, transcribed by Sir Hamilton Harty, had serene contemplation and Mr. Lange gave it admirable consideration. Sanders's Little Symphony had vitality and individuality and was played with spirited enthusiasm. The Tchaikovsky Overture-Fantasia, 'Romeo and Juliet', was interpreted with the full, rich resources of the orchestra.

Bizet Symphony Played

The afternoon concert on March 23, was of substantial fare.

A Short Serenade (K. 525).....Mozart
Symphony No. 1, in C.....Bizet
Symphony, D Minor.....Franck

The Bizet Symphony was especially notable for its rich, dramatic colorings and Mr. Lange's conducting gave it full scope. An excellent contrast was the Franck Symphony, which the orchestra played with unexcelled beauty. The program opened with Mozart's delightful 'A Short Serenade'.

A first performance of Edward Collins's Concerto for Piano No. 3, in B Minor, with the composer at the piano, was the main item of interest at the March 25 and 26 subscription concerts.

Fantasy for a Musical Clock, K. 608
(Transcribed for Orchestra by Eric Werner)
Concerto for Piano No. 3, in B Minor
Collins
(First Performance)
Symphony No. 5, E Minor, Op. 64
Tchaikovsky

The Concerto, episodic in treatment, had well-contrasted moods and showed deep musical insight. With Mr. Collins at the piano, it glowed with spirited animation. Its outline was free and easily perceived, so much so one almost overlooked the tremendous technical difficulties of the score. Its writing revealed a composer richly endowed and capable of expressing his thought clearly and definitely. Mr. Lange gave sympathetic and understanding support to Mr. Collins.

The Tchaikovsky Symphony No. 5 was well conceived and the orchestra played it with emotional concentration. The Mozart Fantasy for a Musical Clock (transcribed by Eric Werner) had suavity and elegance.

Patricia Travers, violinist, was solo-

ist with the orchestra, under Mr. Lange, for the April 1 and 2, subscription concerts.

Concerto No. 2, F.....Bach
Concerto for Violin, No. 2, G Minor,
Op. 63Prokofiev
Symphony No. 2, D Minor, Op. 70
Dvorak

Miss Travers attacked the modern complexities of the Prokofiev Concerto with surety. The tone was brilliant, well-sustained and the playing revealed thorough knowledge of the score's demands. She was admirably supported by the orchestra, Mr. Lange's guiding hand skillfully keeping all forces within proper balance.

Dvorak's Symphony No. 2 was interpreted with full understanding of its melodic value. The Bach Concerto sparkled and glistened with the matchless playing it received.

In memory of former Governor Frank O. Lowden, the orchestra played the air from Bach's Suite No. 3, in D. CHARLES QUINT

HEIFETZ RECITAL ENDS CIVIC SERIES

**Fiftieth Year of Singers Club
Celebrated with Gala
Program**

CLEVELAND, April 5.—Giving a violin recital in Music Hall on March 5, Jascha Heifetz closed the current season of the Cleveland Civic Concert Association. A packed house greeted the illustrious artist and responded with vigorous applause to his artistry. After exquisite playing of Mozart's Concerto in D and the Bach Chaconne, Mr. Heifetz continued with Strauss's Sonata. Emanuel Bay received special applause for his brilliant performance at the piano in the last-named work. Short numbers were augmented by encores.

Mrs. Emil Brudno, manager of the course, was called to the stage and presented with a resolution from officers of the association who expressed their appreciation of her leadership through ten years. Chief Justice Carl V. Weygandt, of the Ohio Supreme Court, presented the testimonial and praised Mrs. Brudno's devotion to the highest artistic and cultural ideals.

Golden Anniversary

The Singers Club observed its golden anniversary on March 23, when Severance Hall was filled with enthusiastic friends. Margaret Speaks added a charming touch as soloist, singing 'Depuis le Jour' from 'Louise', and songs by Ernest Charles and Speaks. Homer Barnes Hatch, the only charter member still active in the club and a prolific composer of choral music, was warmly applauded after the performance of his 'Oh, Hear All America Singing'. Another feature was Pearsall's 'O Who Will O'er the Downs?' which had been sung at the first concert in 1893.

An address of greeting and congratulation was given by the Hon. John W. Bricker, Governor of Ohio. He was introduced by Chief Justice Carl V. Weygandt, who has sung bass in the club for twenty years. Franck's 'Panis Angelicus' was expressively sung by a past member of the tenor section, Robert Marshall. Former directors, Harvey Gaul and the late James H. Rogers, were represented by their compositions 'A Sonnet from the Portuguese' and 'This is She'. The new director, George F. Strickling, was enthusiastically acclaimed for the excellent results he obtained in works by Bach, Villa-Lobos, Sullivan, Lotti, Grosvenor and German.

Visiting Soloists

Kurt Baum, Metropolitan Opera tenor, and Olga Coelho, Brazilian soprano, were soloists at the twenty-

ninth annual concert of the Cleveland Jewish Singing Society in Severance Hall on March 31. Dr. Charles D. Dawe conducted. WILMA HUNING

BRAILOWSKY PLAYS UNDER RODZINSKI

**Pension Fund Concert Is
Final Event Preceding
Spring Tour**

CLEVELAND, April 5.—Alexander Brailowsky was soloist at the Cleveland Orchestra concerts on March 4 and 6, giving superb performances of the Chopin Piano Concerto in E Minor. Dr. Artur Rodzinski conducted Beethoven's Symphony No. 1; Tansman's 'Four Polish Dances'; and Ravel's 'Rapsodie Espagnole'.

The eighteenth program of the season, heard on March 11 and 13, featured Alice Chalifoux, the orchestra's harpist, as soloist for the first time in the symphony series. Miss Chalifoux is a great favorite and her brilliant performances of Harl MacDonald's charming suite, 'From Childhood', were received with delight. The program opened with the Bach-Brandenburg Concerto No. 2, in which Louis Davidson played a small trumpet made by Vincent Bach which attracted a great deal of interest and inquiry. The other soloists were Tossy Spivakovsky, violin; Maurice Sharp, flute; and Philip Kirchner, oboe. Schumann's Symphony No. 1 had charming performances. The trumpet call in the opening measures must have taxed Mr. Davidson technically. The first Cleveland performances of George Gershwin's 'An American in Paris' closed the list.

Dr. Rudolph Ringwall conducted a Sunday Twilight Concert on March 7, giving works by Mendelssohn, Schubert, Bizet, Dvorak and Wagner.

Special Attractions

The third annual concert for the benefit of the Cleveland Orchestra Pension Fund Institute on March 14, in Music Hall, had two special attractions. The gifted young violinist Patricia Travers was soloist in the 'Symphonie Espagnole' by Lalo, with which she won enthusiastic applause; and Lorin Maazel, twelve-year-old conductor, led the orchestra in the Overture to 'Rienzi'; Schubert's 'Unfinished Symphony'; Mussorgsky's 'A Night on Bald Mountain', and Liszt's 'Les Préludes', and gave Miss Travers excellent support. He showed splendid musicianship and skill.

Charles McBride, president of the Pension Institute, says the organization is unique in that it is financed and operated entirely by members of the orchestra.

Immediately after this concert the orchestra started on its annual spring tour in eastern and south eastern states. WILMA HUNING

151 Scores Submitted in Cleveland Contest

CLEVELAND, April 5.—One of the notable features of the Silver Anniversary of the Cleveland Orchestra is the \$1,000 prize contest instituted by Mr. and Mrs. Elroy J. Kulas for an original orchestral composition commemorating the event. 151 scores have been submitted, making it impossible to follow the original plan to include the prize winning composition on the final program this season. However, six compositions have been selected from which the final decision will be made before the end of April. It is hoped the winning composition can be included in the program to be

played Dec. 9 and 11, the week of the twenty-fifth anniversary of the orchestra's first concert. W. H.

HONOR CLEVELAND'S FIRST LADY OF MUSIC

**Surprise Reception Arranged to
Mark Anniversary of Adella
Prentiss Hughes**

CLEVELAND, April 5.—Adella Prentiss Hughes, Cleveland's first lady of musical circles was honored by a surprise reception and musicale at the



Adella Prentiss Hughes

Music School Settlement. A group of prominent music lovers and close friends arranged the tribute to mark the forty-fifth anniversary of her first contribution to the musical life of the city.

The musical portion of the party was given by Marie Simmelink Kraft, Dr. Jerome Gross, Arthur Loesser, Leon Machan, and Boris Goldovsky. Whiting Williams was master of ceremonies and Julius Feiss, Edgar Hahn, and Edward Garfield recalled early days of music in Cleveland.

Mrs. Hughes began her career here as accompanist in a performance of Liza Lehmann's song cycle. 'In a Persian Garden' given on March 28, 1898. Members of the quartet were Mrs. Seabury C. Ford, Marguerite Hall, Mackenzie Gordon, and David Bispham. The concert was so successful the young impresario arranged a Fall tour, including ten performances in Pittsburgh, Dayton, Toledo, Detroit, Vassar College, and Chicago.

Subsequent activities of Mrs. Hughes included twenty-seven seasons of presenting famous artists, symphony orchestras, performances by the Chicago Opera Company, and the Diaghileff Ballet Russe.

The organization of the Cleveland Orchestra twenty-five years ago was largely the result of Mrs. Hughes's efforts. She was its manager for fifteen seasons. Since that time she has continued active in the affairs of the orchestra as honorary vice-president and secretary of the Musical Arts Association. She has been affectionately called 'The mother of the Cleveland Orchestra'.

She was one of the charter members of the board of the Fortnightly Club, and one of the motivating powers behind the establishing, and developing, of the Cleveland Music School Settlement. W. H.

CONCERTS: Hofmann and Eddy Return—Gurney in First Recital

TWO veterans of the concert stage, Josef Hofmann and Fritz Kreisler, returned to the Manhattan concert scene during the fortnight, the latter in a benefit performance for the Red Cross. Nelson Eddy was prominent among the vocalists who appeared in recital. Others were John Gurney and Sarah Gorby. Most prominent in numbers were the pianists whose company included Robert Goldsand, who continued his Beethoven sonata series, Inez Gomez Carrillo, Emile Baume, George Chavchavadze, Helena Morsztyn, Alexander Uninsky and Samuel Yaffe. Violinists were Louis Kaufman and Harold Kohon, and there were two cellists, Leopold Teraspolsky and Stefan Auber. Events off the beaten track included the annual performance of Bach's B Minor Mass by the Oratorio Society of New York, conducted by Albert Stoessel; two more 'Serenade' concerts under the auspices of the Museum of Modern Art, one enlisting the services of Sir. Thomas Beecham as conductor, the other offering a program in honor of the Spanish poet, Lorca; and choral concerts by the Don Cossacks and the Ukrainian Leontovich Chorus.

Hofmann Makes 150th Appearance in Carnegie Hall

When Josef Hofmann walked out on the stage of Carnegie Hall on the afternoon of March 20, he made his 150th appearance in that historic concert hall. Other pianists come and go, creating sensations with some particular facet of their art which they have developed to a very high point, but Mr. Hofmann remains a supremely great artist in everything which he does. Works which he plays for perhaps the thousandth time sound as if he had just discovered their freshness of inspiration and tonal beauty.

Especially was this true of the Chopin group which he offered at this recital, including the Nocturne in B, Op. 62, No. 1; the Waltz in A Flat, Op. 42; the Berceuse; and the Polonaise in A, Op. 49. In this music he evoked a shimmering, exquisitely colored tone which has no peer. The Handel Theme and Variations in D Minor and the Beethoven 'Waldstein' Sonata, which opened the afternoon, were superbly done, though coldly and objectively. But after he had warmed to his task in the Chopin, Mr. Hofmann gave his listeners an aural feast which left them begging for more, after a generous group of encores. The 'Nenia' by Sgambati, a witty March by Prokofiev and the pianist's own Elegy and 'Kaleidoscope' completed the printed program. As always when Mr. Hofmann plays, the audience left the hall regretfully after the last encore. S.

Louis Kaufman, Violinist

Vladimir Padwa, accompanist. Town Hall, March 17, evening:

'Intrada' Desplantes-Nachez
Sonatina Kubik
Sonata, Op. 108 in D Minor Brahms
Concerto, Op. 35 Tchaikovsky
'Summerland' Still
'Ukelele Serenade' Copland
'Here's One' Still
'Samba' Triggs

Mr. Kaufman is to be commended not only for the ambition displayed in presenting such a list, but also for the freshness of the new material. First performances here were accorded the works by Kubik, Still and Triggs, and Mr. Kaufman's technical and interpre-



John Gurney



Louis Kaufman



Inez Gomez Carrillo



Josef Hofmann



Geo. Chavchavadze



Nelson Eddy

tative gifts were lavished freely on them, to their benefit. The slow movement of Mr. Kubik's Sonata made the deepest impression. Of the classic works, Tchaikovsky fared the best, bringing out some brilliant playing, particularly in the finale, which had life, movement and color. The Brahms would have been improved by more emotional treatment, although Mr. Kaufman had its style at his fingertips and an intellectual grasp of its contents. F.

John Gurney, Bass-Baritone

Hugh Ross at the piano. Town Hall, March 16, evening:

Four Songs from Walt Whitman:
'Grand Is the Seen', 'World Take
Good Notice', 'The Last Invocation'
and 'Joy, Shipmate, Joy!' Ernst Bacon
Three Sicilian Folksongs: 'Tunazioni
di li catitara', 'The Three Kings'
(Song of the Epiphany) and 'Chiovu
'Abballati' (Dance Song)
.....arr. by Alberto Favara
'Oedipus's Farewell to Antigone and
Thesus', from 'Oedipus' Enesco
'Io ti lascio, O cara' Mozart
'Mephistopheles's Serenade' from
'Faust' Gounod
'Gruppe aus dem Tartarus', 'Florio',
'Am See', 'Der zuernende Barde'
..... Schubert
'Corazon que en prision (17th Cen-
tury)' Marin
'Rima' Turina
'Condessa' (Brazilian folksong)
.....arr. by Villa Lobos
'El pafio moruno' Falla
'Beloved City' (Soviet Fliers' Song)
..... Bogoslavsky
'Tilimbom' Stravinsky
'The Foggy, Foggy Dew'
.....arr. by Hugh Ross
'I Must Be Married on Sunday'
..... Benjamin Britten
'Hugh's Song of the Road', from
'Hugh the Drover' Vaughan Williams

For his first Town Hall recital John Gurney, of the Metropolitan, had devised a program refreshingly remote from the stereotyped pattern. Most striking of the unfamiliar numbers was the melodically individual and impressive aria from Enesco's 'Oedipus', while an especially pleased audience would like to have heard again Mozart's 'I Must Leave Thee Now, Beloved', sung, it was noted, for the first time in this country. The Marin Seventeenth Century Spanish song was another especially interesting novelty.

The vocally well-endowed bass-baritone gave generously of his ample though not too advantageously used voice, his singing of the various songs being marked by intelligent detailed study rather than compelling spontaneity or deep interpretative discernment. The 'Farewell and Death Scene' from 'Boris Godunoff' was added after the 'Faust' Serenade. Hugh Ross's felicitous arrangement of 'The Foggy, Foggy Dew' called special attention to the accompanist of the evening. C.

Inez Gomez Carrillo, Pianist

As winner of the competition of the National Art Commission of Buenos Aires for a year's sojourn in this country, Inez Gomez Carrillo, young Argentine pianist, gave a Town Hall recital on the evening of March 19, revealing a pronounced flair for the piano and an apparently unlimited store of verve and vitality.

Well equipped technically, she was

misled at times by her youthful zest into exaggerated tempi and excesses of tone, too prevalently bright, in the Bach-Busoni Toccata and Fugue in C and the Beethoven Sonata in E Flat, Op. 31, No. 3. However, the Scherzo of the latter was encompassed with notable deftness and the Chopin preludes in F Sharp Minor and C Sharp Minor and the Ravel Toccata also served as special examples of finely developed finger dexterity. The Chopin B Flat Minor Sonata demands a deeper emotional response, but the young pianist was wholly in her element in engaging performances of a 'Country Festival' Suite by her father, Manuel Gomez Carrillo, and numbers by Granados, Halfiter and Albéniz. C.

George Chavchavadze, Pianist

Town Hall, March 22, evening:

Sonata in G Minor, Op. 22 Schumann
Nine Preludes, Op. 28: No. 9, in E; No. 10, in C Sharp Minor; No. 14, in E Flat Minor; No. 17, in A Flat; No. 22, in G Minor; No. 3, in G; No. 6, in B Minor; No. 7, in A; No. 24, in D Minor Chopin
Sonata in B Flat Minor, Op. 35 Chopin
Toccata Khatchatourian
Prelude, Op. 34, No. 14 Shostakovich
'El Amor Brujo': Introduction; 'Danse de la frayer'; Scene; Pantomime; 'La chanson du feu follet'; 'Chanson du chagrin d'amour'; 'Le cercle magique'; Minuit; Pantomime; 'Danse du jeu d'amour'; Finale, 'Les cloches du matin' Falla

Mr. Chavchavadze began his second piano recital auspiciously with a felicitously conceived performance of the Schumann Sonata, of which the poetically envisaged slow movement was an outstanding feature, and closed it with a demonstration of truly creative piano playing in a superb projection of the Falla 'El amor brujo' music. Here his imagination was glowingly enkindled and the various moods of the work's different divisions were communicated with the most sensitive feeling and with a subtlety of coloring and charm of pianistic treatment that exerted a spell of enchantment upon the listeners.

The Chopin preludes were present-

ed as tonally ingratiating and finely polished etchings, albeit the mordantly dramatic import of the one in D Minor was not fully realized, nor was the soaring and impassioned lyricism of the too strictly played A Flat convincingly released. Here, as in the first three movements of the sonata, phrases were chopped disturbingly, but it was all healthy Chopin and obviously deeply felt. The warm applause was well deserved. C.

Kreisler Plays for Red Cross

All of the old attributes of a master violinist were in evidence at Mr. Kreisler's recital in Carnegie Hall on the evening of March 22, plus a sense of dedication to the causes of music and mercy. For this was a benefit for the Red Cross, and more than \$10,000 was earned for that cause. On the stage were many nurses, and in intermission, Colby M. Chester presented the artist with a framed citation from the Red Cross War Fund. Another citation was that of the audience, which rose to greet the violinist when he appeared and listened with pronounced emotion to an exhibition of lustrous violin playing. Handel's D Major Sonata, Mozart's G Major Concerto and the usual collection of smaller gems were the channels for the glowing tone, the molding of line, the purity of classic feeling and the rhythmic vitality that characterized the evening. More cannot be said than that Kreisler was fully himself throughout. Carl Lamson was the devoted accompanist. Q.

Nelson Eddy, Baritone

Unique among audiences seen at Town Hall this season was that which crowded the auditorium on the evening of March 24 for the recital given by Nelson Eddy in the Town Hall Endowment Series, containing, as it did, a predominant element of youthful matinee idol worshippers whose adoring gasps and gurglings and little screams of delight greeted everything that Mr. Eddy sang or said (Continued on page 18)

Concerts in New York, April 11 through 25

Carnegie Hall

April 11, afternoon: New York Philharmonic-Symphony
" 11: Cafe Society Concert
" 15: New York Philharmonic-Symphony
" 16, afternoon: New York Philharmonic-Symphony
" 17, morning: New York Philharmonic-Symphony
" 18, afternoon: New York Philharmonic-Symphony
" 25, afternoon: NBC Symphony; Arturo Toscanini conductor; Soloist, Vladimir Horowitz

Carnegie Chamber Music Hall

April 12: Nota Camberos, soprano
" 14: Robert Goldsand, pianist
" 15: May Crowford, soprano
" 16: Margaret Speaks, soprano, Felix Salmond, cellist
" 17: Lillian Lefkowsky, pianist
" 21: Robert Goldsand, pianist
" 22: Paula Crystal, soprano

" 24: Cavalcade of Jewish Music; Susie Michael, pianist; Maurice Friedman, baritone

Town Hall

April 11: Lavalley Smith Choir
" 12: Carlo Corelli, tenor
" 13: Ellen Osborn, soprano
" 14, afternoon: Delia Calapai, pianist
" 14: Jan Pearce, tenor
" 16: Adolf Busch and Chamber Music Players
" 19: Bach Circle of New York, Yella Fessl, director
" 21: Alexander Borovsky, pianist
" 24: New York Mandolin Symphony
" 25: Ukrainian Victory Rally

New York Times Hall

April 11: Vladimir, Nathalie and Paul Drozdoff, piano recital
" 14: Anna Daube, soprano
" 15: Lily Fine, soprano

NOVELTIES PLAYED UNDER ORMANDY

**Orchestra Presents Works
by Frances McCollin
and Miklos Rozsa**

PHILADELPHIA, April 5.—As the principal works on the program at the Philadelphia Orchestra's concerts of March 19 and 20, Eugene Ormandy conducted Franck's D Minor Symphony and Respighi's 'Pines of Rome'. Credited with initial presentations, a 'Pavane' by the Philadelphia composer, Frances McCollin, pleased in melodic contours and was cordially received. Miss McCollin rose to acknowledge the applause. Also heard for the first time locally were 'Pastorale e Danza' by Miklos Rozsa, Hungarian musician now resident in Hollywood. From a Suite, Op. 14, the pieces revealed adroitness in compositional technique and orchestration and a measure of inventiveness in tunes of a somewhat "synthetic" Hungarian folk flavor.

The concerts of March 26 and 27 witnessed the Philadelphia introductions of Paul Hindemith's exhilarating 'Cello Concerto'; in design, construction, and substance impressing as one of the composer's major achievements. Gregor Piatigorsky interpreted the formidable solo part with superb virtuosity and Mr. Ormandy and the Orchestra reached high levels in collaborative art.

Still's Work Heard

Also new here, William Grant Still's 'Plain Chant for America', struck as a fairly-good but "conventional" setting of Katherine Garrison Chapin's anti-Fascist poem. The American Negro composer's piece had an admirable projection, and favorable acceptance. The baritone solo passages were excellently sung by James Pease.

The remainder of the bill supplied Boccherini's pleasant B Flat 'Cello Concerto' with Mr. Piatigorsky as soloist; Johann Christian Bach's charming B Flat Sinfonia, the Andante distinguished by Marcel Tabuteau's fine oboe-playing, and, as a finale, Ravel's 'Bolero'.

Under Mr. Ormandy's direction the Orchestra's eighth Monday evening concert on March 22 provided a welcome rehearsing of Paul Creston's attractive first Symphony. Claudio Arrau again proved a pianist of distinguished stature in Schumann's A Minor Concerto. Other works included Harold Byrns's Scarlatti Suite and Ravel's 'Rapsodie Espagnole.' A Children's Concert with Mary van Doren as commentator on March 17 enumerated compositions by Elgar, Bach, Boccherini, Sowerby, Grieg, Pierné, and Johann Strauss. On the same date at the presentation of the Philadelphia Award an evening program comprised Mr. Ormandy's transcription of Handel's D Minor Overture; Strauss's 'Till Eulenspiegel' and the Prelude and 'Love-Death' from Wagner's 'Tristan and Isolde'.

Paying one of its rare visits to the Philadelphia area, the Cleveland Orchestra appeared at West Chester State Teachers College on March 19, welcomed by a large and responsive audience. Under the authoritative and informed leadership of Artur Rodzinski the Orchestra demonstrated that it is one of the nation's superior symphonic ensembles. The program was well-devised not only to exhibit sectional and collective resources but the solo excellence of the principal players as well.

Selected and transcribed for strings by Harold Byrns, a Suite of Scarlatti pieces opened the concert agreeably. Debussy's 'Nuages' and 'Fêtes' and Rimsky-Korsakoff's 'Capriccio Espagnole' were admirably treated and, to

Philadelphia

By WILLIAM E. SMITH



Left,
Frances
McCollin



Miklos Rozsa



William Grant Still

THREE COMPOSERS
WHOSE WORKS WERE
HEARD IN PHILADELPHIA

round out the evening, there was a compelling and richly-toned performance of Tchaikovsky's E Minor Symphony, No. 5.

MARTINELLI IS GUEST WITH LA SCALA OPERA

**Sings 'Pagliacci' in Double Bill with
'Cavalleria'—Levin Presents
'Bohème'**

PHILADELPHIA, April 5.—The esteem and affection in which Giovanni Martinelli is held here were remarkably manifested by the ovations and many recalls which honored the veteran Metropolitan Opera tenor as guest-artist in the Philadelphia La Scala Opera Company's performance of Leoncavallo's 'Pagliacci' in the Academy of Music on March 24. Giuseppe Bamboschek was an efficacious and knowing conductor.

Mr. Martinelli's Canio had dramatic impact, the characterization undoubtedly being one of the best in the lyric theatre of our day. Vocally, his big moments came off well and many minutes elapsed before the applause for 'Vesti la giubba' subsided. Angelo Pilotto reaped a large share of the honors by his able portrayal as Tonio and Gloria Vanda was a warmly-received Nedda. Joseph Crieg as Silvio and Francesco Curci as Beppe did their roles commendably.

Conducted by Herbert Fiss, an excellent presentation of Mascagni's 'Cavalleria Rusticana' preceded 'Pagliacci.' Elda Ercole in voice and action was a convincing Santuzza and John Rossi, a newcomer to the company, revealed a pleasing tenor voice and good stage demeanor as Turiddu. Others in the cast were: Martha Larimore, Lola; Claudio Frigerio, Alfio; Jeanette Johnson, Lucia.

Much enjoyment derived from the spirited and colorful production of Puccini's 'La Bohème' furnished by the Philadelphia Opera Company at the Academy of Music on March 16. A delighted audience roundly applauded the conductor, Sylvan Levin, the principals, and the orchestra. The opera was given in the English translation by Henry Pleasants, former music editor of the *Evening Bulletin*, now lieutenant in the U. S. Army Air Forces. John Harvey's sets were effective.

Helena Bliss, making her debut with the company, had prettiness and charm as well as fluent vocal resources and stage-assurance to recommend her as Mimi; Mario Berini admirably met his tonal and histrionic obligations as Rodolfo; Howard Vanderburg was the Marcello; and Margaret Spencer a comely Musetta. Other participants included Leon Lishner, Colline; Joseph Luts, Schaunard; Hamilton

Benz, Benoit and Alcindoro; and Harry Steinberg, Richard Springman, and Charles Jones.

EDDY AND KIPNIS LEAD RECITALISTS

**Vocal and Instrumental
Ensembles and Local
Soloists Heard**

PHILADELPHIA, April 5.—Nelson Eddy at the Academy of Music on March 26 under Emma Feldman management was fervently greeted by a capacity, and predominantly feminine, audience. The popular baritone scored a special success in Russian songs and selections from various operettas. Theodore Paxon supplied apt accompaniments and piano solos.

Under Philadelphia Forum auspices, Alexander Kipnis sang at the Academy of Music on March 25, the Metropolitan Opera basso's superlative artistry having scope in Lieder by Beethoven and Schumann; excerpts from 'Simon Boccanegra', 'Rosenkavalier' and 'Boris', and Russian songs, among which two from Prokofiev's 'Lieutenant Kije' interested particularly. Wolfgang Rose was an able accompanist.

At the Philadelphia Art Alliance Mary Porter Thunder, soprano, and Ruth Totzke and William Sylvano Thunder, pianists, were scheduled, and at Ethical Society Auditorium, Mildred Hill, Negro soprano, and recent Marian Anderson Award winner, and other vocalists appeared under Lester Englander sponsorship.

A Matinee Musical Club bill at the Bellevue-Stratford on March 16 enlisted Marjorie Tyre, harpist, in Ravel's 'Introduction and Allegro' and other numbers; the Vocal Ensemble with Nicholas Douty directing, and club singers and instrumentalists. Florence Fraser, pianist, played Ravel's Sonatine, Mussorgsky's 'Pictures at an Exhibition' and other works at the Warwick on March 15.

She was sponsored by the Philadelphia Orchestra Women's Committee. Other recent events included a lecture-recital by Dorothy Baseler, harpist, for the Philadelphia Music Teachers Forum, and a piano recital by Blodwyn Wipplinger for the Ornstein School of Music.

Music Guild Gives Initial Concert

Dedicated to the presentation of unfamiliar music by established composers and the performance of works by contemporary musicians resident in the United States, the Music Guild of this city gave its initial public concert on March 26 in Ethical Society Auditorium. Gratifying as participating artists were Agnes Davis, soprano; Marcel Tabuteau, principal oboe of the Philadelphia Orchestra; Louise Haydon and Edith Evans Braun, pianists. The program's delightful first half contributed a Handel oboe concerto and songs by Debussy, Huc and Fourdrain.

Contemporary music chosen by the Guild's Manuscript Committee, Robert Russell Bennett, Gian Carlo Menotti, Nicolas Nabokoff and Artur Rodzinski, included a mildly appealing Short Suite for Oboe and Piano by Vivian Fine and several interesting songs by Paul Nordoff and Roland Leich. Miss Fine and Mr. Nordoff were present.

Harl McDonald, American composer and Philadelphia Orchestra manager, spoke on the Guild's purposes, stating that the Manuscript Committee had considered more than 100 compositions in recent months, from solo pieces to symphonic works.

With Harold W. Gilbert's directing the combined Mendelssohn Club and St. Peter's Choir effected one of the season's most rewarding choral evenings at Town Hall on March 27. On the program was Randall Thompson's 'The Peaceable Kingdom'. Alyce Bianca, pianist, and Robert Grooters, baritone-reader, were assisting artists. Continuing a concert series, the Franklin Institute presented the United Russian Chorus, Vassily Andreevsky conducting, on March 28, the list featuring a cappella Russian liturgical music. Numbers by American and British composers highlighted a choral program, William Timmings leading, under auspices of the Pennsylvania Chapter of the American Guild of Organists on March 23.

Petri Plays With Trenton Symphony

TRENTON, N. J., April 5. — The Trenton Symphony's current season continued with a notable concert at Stacy Park Memorial Auditorium on March 9, Guglielmo Sabatini conducting. A large audience acclaimed Egon Petri as soloist, the noted pianist exemplifying his command of the keyboard and strong musical understanding in Beethoven's 'Emperor' Concerto and Franck's 'Symphonic Variations'. The applause was honored with two encores: Liszt's arrangements of a Paganini Etude in E and the 'Spinning Song' from 'The Flying Dutchman'. The remainder of the bill listed Rossini's 'Italians in Algiers' Overture and two Johann Strauss numbers: 'Tales from the Vienna Woods' and 'Gypsy Baron' Overture. W. E. S.

GOLDEN JUBILEE MAY FESTIVAL SIX CONCERTS MAY 5, 6, 7, 8

THE PHILADELPHIA ORCHESTRA for all concerts. The Choral Union in two programs and the Youth Chorus in one.

FRITZ KREISLER, violinist and VLADIMIR HOROWITZ, pianist.

Seven Metropolitan Opera stars: LILY PONS, STELLA ROMAN and ASTRID VARNAY, sopranos; KERSTIN THORBERG, contralto; FREDERICK JAGEL, tenor; SALVATORE BACCALONI and ALEXANDER KIPNIS, basses.

HILL AUDITORIUM — ANN ARBOR, MICH.

Season tickets (6 concerts) incl. tax: 8.80-7.70-6.60; single concerts: 2.75-2.20-1.65
Address: Charles A. Sink, President, University Musical Society, Burton Memorial Tower



William Haussler-NBC

NEW ASCAP DIRECTOR

A. Walter Kramer, the Only Newly-Elected Director of the Society's Board

In an election by the members of the American Society of Composers, Authors and Publishers, A. Walter Kramer, vice-president and general manager of Galaxy Music Corporation, Inc., and former editor of *MUSICAL AMERICA*, was the only new director in either the publishers' or writers' divisions, it was announced on March 24. He replaces Oley Speaks on the board. Writer directors who were re-elected are Fred Ahlert, Oscar Hammerstein, 2nd, and Irving Caesar. Publisher directors, all re-elected, were Gustav Schirmer, Louis Bernstein, Herman Starr and Saul Bornstein. Deems Taylor is president.

FIVE MUSICIANS WIN GUGGENHEIM AWARDS

Three Composers, Two Writers Earn Music Fellowships — Martha Graham Named

The John Simon Guggenheim Memorial Foundation made its eighteenth annual awards in March, adding sixty-four Fellows to its list at stipends totalling \$140,000. The Foundation informed all Fellows that the awards are subject to war or military or naval duties to which they may be called. If any recipient is called into service his fellowship will be held for him until the war is won. Fewer awards were made this year than in the past, the Foundation reserving part of its funds for granting fellowships to persons now in the war effort.

The Guggenheim Fellowships were granted to scientists, scholars and creative artists who have shown unusual ability in the United States, Canada and Latin America. The fellows are normally between twenty-five and forty years of age. The usual stipend is \$2,500 a year.

In the field of music five fellows were appointed. For composition: Normand Lockwood, associate professor of Music at Oberlin Conservatory; Arthur Kreutz, assistant professor of music theory at the University of Texas; and Harry Partch, composer and instrument maker working on a

system of notation having thirty-seven tones to the octave. Dr. Bertrand H. Bronson, associate professor of English at the University of California, earned a fellowship to prepare a study of English and Scottish popular ballads; and Colin McPhee, writer and composer, was granted an award to complete a book on the music of Bali. In addition, Martha Graham was awarded a fellowship to compose dances on American themes to music by Carlos Chavez and Aaron Copland, both former Guggenheim fellows.

ANNUAL BANQUET GIVEN BY ASCAP

Deems Taylor Presides — Noted Guests Are Present

The American Society of Composers, Authors and Publishers held its annual banquet in the Ritz-Carlton on March 31, with a large attendance of members and noted guests. Deems Taylor, president, was toastmaster, and introduced James L. Fly, chairman of the Federal Communication Commission; Neville Miller, president of the National Association of Broadcasters; David Sarnoff, president of the Radio Corporation of America, officials of the four major networks, BMI, the Tavern Association and many others. Other personages present were Walter Damrosch, Mr. and Mrs. Edgar Stillman Kelley, W. C. Handy, Mrs. Robert S. Bartlett, (daughter of Victor Herbert) and John Golden, theatre producer. Mr. Golden, who was the first treasurer of ASCAP, gave a humorous, informal talk on the early days of the society. Also present were John G. Paine, general manager of the society, and Gene Buck, former president.

To illustrate "the progress in sound reproduction," Mr. Taylor engaged in a dialogue with a specially prepared record, on which a voice, imitative of a well known radio comedian, introduced several recent dance tunes and refused to believe that Tchaikovsky had written them first. To turn the tables on Tin Pan Alley, Grace Castagnetta, pianist, played several popular tunes as they might have been written by classic composers. She also improvised on telephone numbers which conformed to notes of the scale.

Gladys Swarthout, contralto of the Metropolitan, sang tunes by Gershwin, Cole Porter and Vincent Youmans, with Milton Retberg at the piano. The annual meeting of the society, usually combined with the banquet, was held in the afternoon.

F. Q. E.

Chicago Opens Orchestra Campaign

CHICAGO, April 5.—Ten per cent of the \$50,000 needed to wipe out the estimated deficit of the Chicago Symphony for next season has been subscribed, according to an announcement made by Edward L. Ryerson, president of the Orchestra Association. It is expected that the fund will be completed by April 17, when Désiré Defauw will make his first appearance as the orchestra's new conductor at a concert given by invitation to sustaining members of the association.

THREE-DAY EVENTS PLANNED BY CLUBS

National Federation Lists Artists Auditions and 'Victory' Concert

The National Federation of Music Clubs will hold the small business meeting which it is substituting for its Biennial Convention in New York on Thursday, Friday and Saturday, May 6, 7 and 8. This announcement is made by Mrs. Guy Patterson Gannett, president of the federation. Headquarters will be the Biltmore Hotel.

The biennial was cancelled that vital transportation facilities might not be pre-empted by delegates; but the constitution of the organization makes it mandatory to assemble a quorum for the election of officers.

Immediately preceding the business meeting, the semi-finals of the Biennial Young Artists Auditions, by which four talented musicians will profit to the extent of \$1,000 awards each, will take place at the Biltmore under the supervision of Ruth M. Ferry, national chairman. The dates are Tuesday and Wednesday, May 4 and 5, with a possibility of a continuance on Thursday in event of a tie. Semi-finalists will be judged on Thursday evening, May 6, by twelve famous musicians.

Winners to Appear

The winners, who will be a violinist, a pianist, a male and a female vocalist (if an award is made in each classification) will be presented to the New York public on Friday evening, May 7, at a concert in the grand ballroom of the Waldorf-Astoria Hotel. At this concert a 'Victory Chorus', composed in large measure of singers from the metropolitan area, but with some representation from other states, will give a program of music by such composers as Bach, Handel, Charles Haubiel, Harry Burleigh, R. Dean Shure, Deems Taylor, Granville Bantock, Henry Holden Huss, John Alden Carpenter and Edgar Stillman Kelley.

Dr. John Warren Erb, national choral conductor, head of the department of symphonic music of New York University and choral director at Lafayette College, Easton, Pa., will conduct. Mrs. Edgar Stillman Kelley of Oxford, O., and New York, past national president of the federation, is chairman of the committee to assemble the 'Victory Chorus'.

AUDITION WINNERS IN PRE-OPERA CONCERT

Metropolitan Artists Present Excerpts from Scheduled Works in Cleveland

CLEVELAND, April 5.—The annual pre-opera concert presented here by the Metropolitan Opera Association and the Sherwin-Williams Company, sponsors of the Opera Auditions of the Air, was a gala event on March 29. 12,000 were admitted to Public Hall and several thousand more were turned away. This year's preview featured a galaxy of young stars, the Cleveland Orchestra, the Sherwin-

Williams chorus, and the 1943 winners of the Metropolitan Auditions of the Air.

Excerpts from the operas to be presented during the eighteenth annual Metropolitan Opera Festival were sung by Lucielle Browning, Frances Greer, Mary Van Kirk, Annamary Dickey, Anna Kaskas, Leonard Warren, Raoul Jobin, Clifford Harvuot, and James Pease who won a special award in the Auditions. The two winners, Patrice Munsel, and Christine Johnson were given a real ovation. Miss Munsel was permitted to break the no encore rule in response to enthusiastic applause. Milton Cross, was commentator, and Wilfred Pelletier conducted.

Addresses were made by Thomas L. Sidlo, president of the Northern Ohio Opera Association, and George A. Sloan, president of the Metropolitan Opera Association.

The Chamber of Commerce annual opera luncheon was held at Hotel Statler on March 23. Lawrence Tibbett was master of ceremonies, substituting for the general manager, Edward Johnson, who was ill. The conductor, Erich Leinsdorf, was the speaker and Annamary Dickey and Emery Darcy contributed the program. W. H.

MUSIC WEEK TO AID WAR SAVINGS DRIVE

Recreation Association to Sponsor Observances Early in May

A campaign to mobilize the musical forces of the nation behind the United States Treasury's War Savings Program during National Music Week, May 2 to 9, is announced by David Sarnoff, chairman of the National Music Week Committee, who quotes Secretary Morgenthau as saying that musicians have been of great help in Treasury programs, giving their talents and energies "with unflinching generosity" to this cause.

Word is being sent to the thirty-four national organizations making up the National Music Week Committee, as well as to more than 800 Music Week chairmen and various musical organizations, suggesting that wherever possible they develop plans for relating the Music Week observance this year to the War Savings Program.

National Bureau Affiliates

Affiliation of the National Bureau for the Advancement of Music with the National and Inter-American Music Week Committee is announced by C. M. Tremaine, director of the National Bureau and secretary of the Music Week Committee. He states that arrangements have been made for the National Recreation Association to take over the National Bureau, and for the merger of the bureau's staff and operations with the music department of the Recreation Association, which thus becomes sponsor of Music Week. 'Foster American and World Unity Through Music' will be the slogan for the observance of Music Week this year.



"The most gifted child pianist since the prodigy Josef Hofmann. One of those wonderful gifts of God that come very seldom in our lifetime." Dr. Walter Damrosch

Sondra Bianca

"An incredibly expert performance."—PM, New York

FOR AVAILABLE DATES and TERMS:

PAUL LAZARE, 8 West 45th St., New York - Tel. MU. 2-7471

Appearances with: N. Y. Philharmonic Symphony Orchestra, NBC Symphony, Radio City Music Hall Symphony, Jersey City Philharmonic Symphony, Terre Haute Civic Symphony, New York Women's Symphony, Stamford Symphony and others.

"Drew largest audience ever. Sensational."—Terre Haute Star

DUKELSKY VIOLIN CONCERTO PLAYED

**Posselt Is Soloist in New
Work under Richard Burgin
—Koussevitzky Returns**

BOSTON, April 5.—The nineteenth pair of concerts of the Boston Symphony was conducted by Richard Burgin on March 19-20. He opened the program with the Haydn Symphony in C Minor, No. 95, followed by the first performance of Vladimir Dukelsky's Violin Concerto in G Minor, with Ruth Posselt (Mrs. Richard Burgin) as soloist. The first Boston performance of Mahler's Symphony No. 3 (First part) completed the program.

Of particular interest was the Dukelsky Concerto, since it was the first opus in this form which the composer deemed worthy to be presented. It is a contradictory work, and since everyone, presumably, recognizes Vladimir Dukelsky as one with Vernon Duke, it is not amazing to find many measures in evidence that Dukelsky the musically erudite, strives to ignore Duke the musical barbarian. In other words, Dukelsky, composer of a violin concerto and various other serious symphonic works known to Bostonians, would have us forget Duke, the manufacturer of successful musical comedies and popular song hits, equally well known in this city and probably more widely enjoyed.

The concerto is such by grace of name alone, as it is actually a long, technically difficult piece for violin with orchestral obligato. Mr. Dukelsky is quoted in the program book as having come to the conclusion that "the era of 'neo-diatonicism' is here. The day of the 'streamlined' pseudo-functional music, with its accent on aimless 'free' counterpoint, motor-like animation and deliberately ascetic and bloodless orchestration, is gone."

Demands Unusual Technique

Having heard the concerto, one listener at least found it unfortunately true that the contradictory element should again intrude itself anent this conclusion, for Mr. Dukelsky could not have arrived at it before the completion of the work, otherwise it would not stand today as a musical refutation of his statement. He has succeeded in writing an arid but brilliant work, designed to tempt violinists of superlative technical powers such as those possessed by Mme. Posselt to whom the concerto is dedicated. Further than this the composer does not proceed, and we have a notion that if Vernon Duke took pen in hand and concentrated on the job, he would turn out a far more agreeable sounding, if not as scholarly, concerto.

Mme. Posselt made a great personal success and romance was added to the occasion by the presence of the young composer in the uniform of the United States Coast Guard which he joined last August.

The Mahler item proved a mixture of bombast interlarded with a few fine melodic ideas. What the composer lacked was self-criticism. The performance was much better than the piece, for Mr. Burgin and his orchestra members had labored to good advantage, and they again placed us in their debt.

The Haydn was a thoroughly charming score. It is not easily understandable why the work should have been so consistently ignored since its last performance here by Dr. Karl Muck in 1916. Mr. Burgin had evidently studied the score carefully and the result was excellent.

The twentieth pair of programs by

Boston

By GRACE MAY STUTSMAN



Vladimir Dukelsky



Ruth Posselt

our orchestra were well liked by the audiences. Dr. Serge Koussevitzky conducted William Schuman's Secular Cantata No. 2, 'A Free Song', for orchestra and chorus (first performance); Guarneri's 'Abertura Concertante' (first performance in Boston) conducted by the composer; Aaron Copland's 'A Lincoln Portrait' (first Boston performance) with Will Geer as speaker; and the Sibelius Symphony No. 5, Op. 82. The choral items were sung by the combined Harvard-Radcliffe choral forces of which G. Wallace Woodworth is conductor.

Wheeler Beckett led the fifth of the Youth Concerts in Symphony Hall, in which he has the generous cooperation of members of the Boston Symphony. The soloist was Jesus Maria Sanroma, who delighted his young listeners with Rachmaninoff's C Minor Concerto. Also on the program were Mozart's 'Impresario' Overture, Taylor's 'Marco Takes a Walk' and the introduction to the third act of 'Lohengrin', by Wagner.

SOLO AND CHAMBER EVENTS PRESENTED

**Two Quartets, Eddy, Farber,
Chavchavadze and Webster
Give Programs**

BOSTON, April 5.—In Symphony Hall, Nelson Eddy sang to a capacity house, accompanied by Theodore Paxson. Mr. Eddy offered a program miscellaneous in character.

Norma Farber, resident of greater Boston, a singer of unusual discernment, presented a program of Brazilian songs by contemporary composers at the Center for Adult Education in Curtis Hall. She was assisted by Nicolas Slonimsky, pianist, and Alfred Kripps, violinist.

One of the smoothest performances by the Stradivarius String Quartet in a long time was heard in Jacob Sleeper Hall on March 30, when the quartet (Messrs. Wolfensohn, Robbins, Dick and D'Archembeau) played a program by so-called modern composers. At least two of them were contemporary. Bela Bartok's Quartet No. 2, Op. 17, composed during the period between 1915-17, opened the program, followed by Marcel Dick's Quartet No. 2 (1938) in a first performance in Boston. The final item was Ravel's Quartet in F. The first was written in characteristic Bartok idiom, making free use of suspensions and retardations and in general avoiding a complete resolution of dissonances occasioned by the system under which the composer works. Of the three movements, the second is by far the most interesting. It is sprightly and reminiscent of 'Don Quixote'

and 'Till Eulenspiegel'.

Mr. Dick's quartet toys with the idea of the twelve-tone scale, reveals some good contrapuntal writing and some singularly arid pages. The work suffered by juxtaposition to the Bartok quartet. A beautiful performance of the Ravel brought prolonged applause.

Another enjoyable quartet concert was the third and last program by the Boston String Quartet (Messrs. Keller, Kripps, Fourel and Zighera) on the evening of March 21, whereby the scholarship fund of the New England Conservatory of Music benefited. The quartet had the assistance of Beveridge Webster, pianist, and the program included the Haydn Quartet in B Flat, Op. 76, No. 4, Brahms Quartet in B Flat, Op. 67 and the Bohuslav Martinu Piano Quartet.

The Haydn was vigorous but not overdone, the Adagio movement receiving as melodious a performance as we have heard from this group. The Menuetto was gracefully accomplished and the Finale proved a joyous occasion. The Brahms showed careful preparation; it also revealed the various technical skills of the players, especially in the fascinating final movement, Poco allegretto con variazioni. The Martinu item was the pièce de resistance of the evening, and there was scarcely a dull moment in it. In this piano quartet, Martinu makes interesting use of suspensions and progressions of thirds and fourths. The piano score is particularly exacting. Mr. Webster was at all times

equal to the occasion and won the approval of his audience.

In Jordan Hall on the afternoon of March 20, George Chavchavadze, pianist, was heard in recital, playing the Schumann Sonata in G Minor; Nine Preludes and the Sonata in B flat Minor, by Chopin; a Toccata by Khatchaturian, Borodine's 'Au Convent', the Rachmaninoff Prelude in G Sharp Minor; a Prelude Op. 34, No. 14 by Shostakovich; and Falla's 'El Amor Brujo'.

In Jordan Hall on the afternoon of April 2, Beveridge Webster, pianist, gave a recital which pleased an audience of good size. Mr. Webster had not been heard here for some time, with the exception of his appearance with the Boston String Quartet in March. His performance was distinguished by brilliancy rather than by any marked amount of poetic feeling. His program included works by Scarlatti, Beethoven, Chopin, Debussy, Ravel, Quincy Porter and Stravinsky. Through the generosity of Mr. Webster, who commutes from New York each week to teach at the New England Conservatory of Music, the entire proceeds of this recital were applied to the scholarship fund of the Conservatory.

Jean Handzlik Sings Under Kindler

PHILADELPHIA, April 1. — Jean Handzlik, contralto of the Philadelphia Opera Company, was soloist in Beethoven's Symphony No. 9 with the National Symphony under Hans Kindler in Washington and in Baltimore in January. Miss Handzlik was with the Opera Company for its first tour and in Philadelphia sang in 'Le Nozze di Figaro', 'The Old Maid and the Thief', 'Fledermaus', 'Faust', 'Peleas and Melisande' and 'The Barber of Seville' in recent weeks. She is also soloist at the Philadelphia Navy Yard Chapel.

EASTMAN SCHOOL of MUSIC of

THE UNIVERSITY of ROCHESTER

HOWARD HANSON, *Director*

RAYMOND WILSON, *Assistant Director*

Undergraduate and Graduate Department

SUMMER SESSION

JUNE 28 — AUGUST 6, 1943

FALL SESSION

SEPTEMBER 14, 1943 — MAY 27, 1944

*Eastman School of Music in Coast to Coast
CBS Broadcasts Each Thursday
3:30-4:00 P.M. EST*

For further information address:

ARTHUR H. LARSON, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORP.

John F. Majeski, President
Walter Isaacs, Treasurer
Kenneth E. Cooley, Secretary

Executive and Editorial Offices
Suite 1401-B Steinway Bldg., 113 West 57th St., New York
Telephone: Circle 7-0522. Cable address: MUAMER

OSCAR THOMPSON, Executive Editor
FRANCES Q. EATON, Assistant to the Editor
MAURICE B. SWAAB, Advertising Manager
EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager, Kimball Hall, 304 South Wabash Avenue. Telephone: Harrison 4544. CHARLES QUINT, Correspondent.
BOSTON: GRACE MAY STUTSMAN, Correspondent, 88 Lake Ave., Melrose, Mass.
PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945 North 33rd Street.
LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES, Correspondent, 5386 Village Green, Los Angeles. DONOTHY HUTTENBACH, Business Manager, 513 North Rodeo Drive, Beverly Hills.
SAN FRANCISCO: MARJORY M. FISHER, Correspondent, Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSPRINGER, 55A High Street, Oxford.

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada, \$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyrighted, 1943.

The Great Man Gone

ELSEWHERE in this issue are discussions of Sergei Rachmaninoff as a composer and a pianist. The world of music and great multitudes of laymen who stand only at the fringes of that world have lost a man who meant even more to them as a human figure. His personality won and held the affections of multitudes that never shook his hand nor heard the sound of his voice. His shyness, his remoteness, his seeming inability to smile were never held against him; to the contrary, they were looked upon as an essential part of the character they loved.

Sergei Rachmaninoff had no tricks, no false show, no grandiloquence. He came out simply on the platform and went about his keyboard artistry in the most natural manner imaginable. His solemnity had in it nothing that was theatrical. An exile, whom life had compelled to make an entirely fresh start in middle life, he kept his disappointments to himself. Courageously, calmly, he made a new career and it was enormously successful. He took his place in American life and he died an American citizen. But he was the Old World aristocrat until the end. In this, too, he was simply his natural self; there was no pretense, no play acting; no harping on what was lost, or what might have been.

The tall Russian was not, of course, as taciturn as his reserved demeanor before his audiences caused a generation of admirers to think. As a younger man, he granted interviews like other artists of the time, and was friendly and cordial in doing it. He was a thinker as well as an artist and he could say apt things; as when, at the time of the furore over the first performances of Richard Strauss's 'Elektra', he remarked to a MUSICAL AMERICA writer that "Strauss is interesting when he stands on his head, and commonplace when he stands on his feet".

One mystery remains unexplained in his own considerable store of compositions. What was the personal meaning, if there was a personal meaning, in his repeated use of the

'Dies Irae'? The grim old hymn tune is to be found in five or six of his compositions, including not only the 'Isle of the Dead'—where it is understandable for its programmatic suggestion—but the 'Rhapsody on a Theme of Paganini', and the still more recent Three Symphonic Dances, where no such tie with a programmatic idea is conceivable. Thirty-three years intervened between 'The Isle of the Dead' and the Symphonic Dances. The former was written long before the direful events of the Russian Revolution; so the "days of wrath" had taken their place in his consciousness long before he fled his native land. It has been pointed out that the hymn provides a natural counterpoint for the Paganini theme of the Rhapsody. But that purely musical explanation, apparently applying only to this one work, would seem to be as far removed as the programmatic one when we consider the final appearance of the 'Dies Irae' in the Symphonic Dances of six years later. Was this a symbol or a kind of signature?

We may be sure that Rachmaninoff's repeated use of the musical idea was no accident and no mere whim. Sincerity of purpose characterized every aspect of his art. He was one of the most meaningful musicians of our times. Perhaps that is why he was one of the most loved. O. T.

The Proposed Opera Merger

THE proposed operatic merger, involving primarily the Metropolitan and Chicago companies but with possibly various other absorptions, extensions and combinations, is at present too vague in its outlines to justify any very positive reactions on the part of those whose only concern is the continued development of opera in America. On its face, economic more than artistic considerations would prompt such a merger, though whether, if opera in this country were on a sounder basis economically, this would almost certainly advance it artistically is a question that can be argued.

If Metropolitan Opera standards of performance obtained more widely, that of itself would represent an advance. But it is to be remembered that some of our less firmly established or more occasional operatic ventures in cities other than New York have resulted in certain striking departures from the operatic routine that normally prevails at the Metropolitan; and it would be a pity to eliminate such departures by extending the Metropolitan's kind of standardization at the same time that its generally superior performance levels were extended.

Then, too, the result of such an extension, while it might mean longer seasons for the Metropolitan's artists—an altogether desirable development—could also mean fewer opportunities for young and less experienced artists. Their hope naturally is for an increased number of opera companies functioning independently, rather than as a chain. There can be much argument pro and con, when the plan is more clear. At the moment it is an interesting embryo.

NEW YORK'S police campaign against "muggers" in Harlem really ought to be extended to a certain mid-town district, suggests a facetious correspondent. Yes, we have heard of "mugging" at the opera.

MUSIC is the first, the simplest, the most effective of all instruments of moral instruction.

—Ruskin

Personalities



Lauritz Melchior, Metropolitan Opera Tenor, Presents Books on Music to Men in the Merchant Marine on Behalf of the Music War Committee. Madeline Carroll, Motion Picture Actress, Receives Them on Behalf of the United Seamen Service

Munsel—Patrice Munsel, seventeen-year-old coloratura soprano who was one of the winners of this year's Metropolitan Opera Auditions of the air, has been awarded a \$1,000 scholarship by the New York Community Trust.

Pons—Lily Pons has had songs dedicated to her by several composers, but she was somewhat surprised to find on one of her recent programs that Verdi was among them. Under the listing of 'Caro nome' from 'Rigoletto', were the words "Dedicated to Miss Pons". Only a typographical error, however. The dedication belonged with the preceding number.

Arrau—Wartime adventures in concert-giving as experienced by Claudio Arrau, Chilean pianist, have included riding for five hours in a box car of a freight train to get to an Iowa engagement. He and the other passengers sat on rickety wooden benches and their only light was the brakeman's lantern. In one city, his piano arrived only fifteen minutes before concert time.

Robeson and Schatzkamer—William Schatzkamer, twenty-four-year-old American pianist, has been appearing as assisting artist on Paul Robeson's transcontinental tour. Recently, in Aberdeen, Wash., Mr. Robeson suffered an attack of laryngitis which forced him to cut short his program and the young pianist stepped into the breach and brought the concert to a successful conclusion with an impromptu program of his own.

Brailowsky—Probably the first musician to speak by short wave to the French people since the fall of France is Alexander Brailowsky, long a favorite in Paris. When the Russian pianist played with the San Francisco Symphony recently the National Broadcasting Company arranged a special short-wave broadcast in which Brailowsky relayed to the French people his conviction of an Allied victory over the Axis.

Traubel—The distinction of being the only artist to have received twice the annual award of Mu Phi Epsilon, the national music honor society, has come to Helen Traubel. Winner in 1939, the soprano was again adjudged "The Outstanding American Woman in Music" for 1942. Presentation of the award was made at the Metropolitan Opera House by Leota Lane, president of the Alpha Chapter of the Society, and Mrs. George K. Parsons.

EMERSON MYERS WINS FEDERATION CONTEST

**Suite for Strings and Clarinet
Takes First Prize—Leland
Proctor Earns Mention**

Emerson Meyers of the music faculty of the Catholic Sisters' College of Washington, D. C., in March won the chamber music contest of the National Federation of Music Clubs, conducted jointly by the Committee on Chamber Music, of which Mrs. Edgar Stillman Kelley is chairman, and the National Chairman of Composition Contests, Helen Gunderson of Louisiana State University. The winning composition was a Suite for Strings and Clarinet. Mr. Meyers will receive a cash prize of \$300 and his composition is to be given a radio premiere by the Blue Network during the Festival of the Air with which the National Federation will celebrate National Music Week.

Leland H. Proctor, instructor of theory and conductor of the orchestra at the Southwestern Institute of Technology, Weatherford, Okla., won honorable mention with a string quartet. The judges in the contest were Paul Hindemith, Lazare Saminsky, and William Primrose.

Mr. Meyers, a native of Washington, graduated from the Peabody Conservatory of Music in 1931. He is organist and choir director of the Church of the Atonement in Washington, leader of the Greenbelt Community Band, president of the Washington Music Teachers Association and teacher of a large piano class.

Mr. Proctor is a native of New England, a graduate of the Eastman School of Music and holds the degree of Master of Music from the University of Oklahoma. He is a trainee-instructor in the Army Air Forces Technical Training Detachment at the Southwestern Institute.

Indianapolis Maennerchor Heard

INDIANAPOLIS, April 5.—The mid-winter concert of the Indianapolis Maennerchor, Clarence Elbert, director, was heard by a capacity audience on March 7 at the Athenaeum. Some of the works on the program were Bach's 'Come Thou, Sweet Death'; Schubert's 'Thine is my Heart'; Fischer's 'Students' Nightsong'; German's 'Rolling Down to Rio' and Fletcher's 'A Song of Victory'. Fritz Siegal, concertmaster of the Indianapolis Symphony, was the assisting artist playing the Beethoven Sonata in G for his opening number and later Kreisler's 'Tambourin Chinois'; Achron's 'Hebrew Melody' and Smetana's 'From My Homeland'. The support of Dorothy Munger as accompanist for both soloist and chorus was most satisfactory. P. S.



What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1923

Then as Now

American works deserve better than tail-end place on concert programs, thinks Frank La Forge. "Put them in the middle, and for one thing, the critic who attends the concert will hear them."

1923

That Final Judgment

Oscar Saenger says opera in English waits for public education. Sees "Man on the Street" as Final Arbiter.

1923

Is It Still True?

"In America the critics do not know," says Ganna Walska. "They look merely for sensations." She promises to come back and astonish them.

1923

No Controversy Then

High school players attend Boston Symphony concert en masse in Portland, Me., and hear Pierre Monteux conduct the Beethoven 'Leonore' Overture No. 3, the Franck Symphony, Strauss's 'Till Eulenspiegel', Vaughan Williams's 'Fantasia on a Theme by Thomas Tallis' and Enesco's 'Roumanian Rhapsody'.

1923

And Here We Are

Steinway & Sons have sold the famous hall in East Fourteenth Street and will remove uptown to Fifty-seventh Street on the completion of a new building. The present Steinway Hall has been occupied by Steinway & Sons since 1863.

1923

A Royal Succession

Lawrence Gilman, music, dramatic and literary critic of "The North American Review" since 1913, has been appointed to succeed the late H. E. Krehbiel as music critic of the New York "Tribune."

1923

Signs of Those Times

METROPOLITAN LIKELY TO EXTEND SEASON. Twenty-four weeks, from Nov. 5 to April 21, in prospect. Extended from thirteen weeks to twenty-four within twenty years.

Library of Congress Completes Folksong Recordings

WASHINGTON, April 5. — The Library of Congress announces that recordings of American folk songs are now available to schools, libraries, organizations and the public generally. The library has prepared seven albums containing 119 titles selected from approximately 30,000 recorded songs, and is prepared to furnish catalog listing and prices upon request. The library vouches for the authenticity of the recordings made from the songs and instrument playing of cowboys, lumberjacks, mountaineers, sailors, convicts, farmhands, housewives and school children.

A. T. M.

Newark Plans Opera Festival

NEWARK, N. J., April 5.—The Essex County Symphony Society, abandoning for the duration its long-established custom of open-air concerts at the School Stadium, will present a festival of grand opera, during the week



Leopold Stokowski



John Charles Thomas



Alfred Hertz



Michael Bohnen



Barbara Kemp as Mona Lisa



Efrem Zimbalist



John Powell



E. Robert Schmitz



Giacomo Lauri-Volpi

VIAFORA CARICATURES MUSICAL PERSONALITIES

of May 4 at the Mosque Theatre. Most of the soloists, as well as conductor and stage directors have been drawn from the Metropolitan Opera Company. The repertoire includes 'Aida', May 4, followed on successive evenings by 'Traviata', 'Carmen', 'Faust', and 'Rigoletto'. Afternoon operas will be 'La Bohème', May 8, and 'La Forza del Destino', May 9. The outdoor season was cancelled because dimout regulations made it impossible to carry on the performances after dark. P. G.

Monteux Plans Conducting Classes

Pierre Monteux, conductor of the San Francisco Symphony, will once again hold conducting classes at his estate in Maine this coming Summer, when six outstanding young conductors will be selected for private coaching. Those qualifying will be extended an opportunity to be guest-conductors of the New York Little Symphony during the 1943-44 season. Applicants are asked to communicate with Joseph Barone, at Bryn Mawr, Penna.

Paul Draper's Brother Killed

Flying Officer Raimund Sanders Draper, of the Royal Air Force, the brother of Paul Draper, dancer, and nephew of Ruth Draper, monologist, was killed in action, according to word received by his mother, Mrs. Muriel Draper, of New York. Mr. Draper was twenty-nine years old. He was born in London, a son of the late Paul Draper, tenor. He enlisted in the R.A.F. in November, 1940, and was commissioned a flying officer eight months later. He was divorced in 1938 from Mrs. Marcia Anne Tucker Draper. He is also survived by a seven-year-old daughter, Marcia Anne.

A Correction

The caption under the photograph of Frederick R. Huber in the account of Baltimore's activities in the February 10 issue of MUSICAL AMERICA read "Business Manager of the Peabody Conservatory". It should have been "Publicity Director", Mr. Huber's correct title, as there is no position of business manager at the conservatory.

CONCERTS: Teraspulsky and Auber Give 'Cello Programs

(Continued from page 12)

or did. The program began with two classic excerpts, the 'Lascia ch'io pianga' from Handel's 'Rinaldo' and the 'Papagena! Cara! Bella Tortorella!' from Mozart's 'Magic Flute', which were followed by a Russian group and songs by Liza Lehmann, Erich Wolff, Frederick Keel, Theodore Paxson, Robert MacGimsey and Edouard Lippe.

The baritone sang smoothly and with unforced tone throughout, achieving his most impressive results in the aria, 'The Moon Is High' from Rachmaninoff's 'Aleko', and Wolff's beautiful 'You Are So Young!', in which latter he displayed a mastery of finely spun pianissimo with engaging effect. A lack in his interpretation in general of dramatic potency and vitality and sharply defined characterization made, however, for a prevailing sameness. Extra numbers included Mussorgsky's 'Song of the Flea' and favorites from the singer's screen successes. Theodore Paxson, in addition to playing good accompaniments, contributed a solo group of Debussy pieces effectively. C.

Emile Baume, Pianist

Town Hall, March 21, evening:

Toccata in C: Prelude, Intermezzo and Fugue Bach-Busoni
Sonata in E Flat, Op. 31, No. 3 Beethoven
'Poissons d'or' Debussy
'Oiseaux tristes' Ravel
Toccata Prokofieff
Sonata in B Minor, Op. 58 Chopin

At this recital, given for the benefit of the Rudolf Steiner School, Emile Baume was especially in his element in the Debussy, Ravel and Prokofieff group, the Russian composer's Toccata being played with brilliant virtuosity and Ravel's 'Sad Birds' with delicacy of coloring and obvious sym-



Emile Baume



Leopold Teraspulsky



Helena Morsztyn



Stefan Auber

pathy with the style of the music.

The French pianist, who has played with greater élan on previous occasions here, had been less fortunate with the Bach work, while the fantasy character of the first movement of the Beethoven sonata was lost in a four-square interpretation, the scherzo receiving a much more effective performance, deftly articulated and zesty in spirit. The recitalist's well-rounded technical fluency served him well in the Chopin Sonata, which had its moments of lyric beauty in the course of an essentially Gallic and emotionally somewhat inhibited reading. C.

Leopold Teraspulsky, 'Cellist

Leopold Teraspulsky, a young New York 'cellist, heretofore more concerned with chamber music playing than with public appearances as a soloist, gave his first Town Hall recital on the afternoon of March 28 and at once established a claim to consideration as a young artist of unusually promising gifts and attainments.

It was when he reached the Martinu Sonata No. 2 for 'cello and piano that he first arrestingly demonstrated his qualities, for here he quickened ardently to the spirit of the music and his playing took on an emotional warmth and his tone, a color and vibrancy, scarcely foreshadowed in the Concerto in D attributed to Haydn. The Martinu work itself, composed in 1942, is in its first two movements, an uncommonly spontaneous and substantial modern achievement. Mr. Teraspulsky gave further admirable performances, vital imaginatively and in style, of pieces by Turina, Faure, Bloch and Wieniawski. Well equipped technically, he could now advantageously give special attention to the acquiring of a tone of greater richness. Erich Itor Kahn was his capable associate at the piano. C.

Helena Morsztyn, Pianist

Helena Morsztyn, Polish-American pianist, last heard here two years ago, reappeared in a Town Hall recital on the evening of March 28, with a program that began with Beethoven's 'Appassionata' Sonata and ended with the Griffes Scherzo, two Debussy pieces and the Saint-Saëns Toccata, Op. 111. Her playing was marked by tone of musical quality in general that was quite lovely in the softer passages, sensitively graded dynamics and a predominately vigorous, even tempestuous style.

There were many vagaries of rhythm and arbitrary readings of note values, scale passages were frequently none too even, and there was less of poetry and soaring imagination than of the external tokens of a sweeping physical flair for the instrument. However, the fruits of an extended playing experience were apparent in a certain rounded maturity of approach. Before reaching her final group she did her best playing in a brilliant performance of the Chopin Scherzo in B Flat

Minor and in some of Schumann's Fantasy Pieces, Op. 12, after a somewhat erratic reading of the 'Appassionata'. C.

Stefan Auber, 'Cellist

Stefan Auber, formerly 'cellist of the Kolisch Quartet, disclosed the results of experience in the ripe musicianship he brought to the program of his first Town Hall recital on the evening of March 29. His best playing was done in a well-proportioned performance of the Beethoven Sonata in D, Op. 102, No. 2, in which, as elsewhere, he had the capable collaboration of Erich Itor Kahn at the piano. Other highlights were the Tchaikovsky Variations on a Rococo Theme, for which he drew upon a broader and richer palette of tone color than in the previous numbers, and his own effective arrangement of the Serenade from Schönberg's 'Pierrot Lunaire'. C.

Bach's Suit in C for 'cello alone was played with a good sense of style but was marred by undue sombreness, a certain roughness and the variability of the tone, alternately warmly resonant and coldly dry. An Adagio and Allegro by Boccherini, a Hornpipe by Korngold and Debussy's 'Girl with the Flaxen Hair' completed the well-devised program. C.

Goldsand Gives Three Concerts in Beethoven Cycle

The second, third and fourth concerts in Robert Goldsand's series of Beethoven Sonata programs were given in Carnegie Chamber Music Hall on March 17, 24 and 31 before appreciative audiences. The first program consisted of the sonatas in A Flat, Op. 26; G Major, Op. 31, No. 7; C Minor ('Pathétique'), Op. 13, and E Major, Op. 109. The second embraced the 'Waldstein' and 'Moonlight' sonatas, and those in D Major, Op. 10, No. 2 and in F Major, Op. 10, No. 3. Moriz Rosenthal, the pianist's teacher, was present at the third, and Mr. Goldsand honored the

late Sergei Rachmaninoff by playing the 'Marcia Funebre' from the Sonata in A Flat Major, Op. 26, as well as the works in B Flat Major, Op. 22; G Major, Op. 49, No. 2; E Minor Op. 90 and B Flat Major Op. 106 ('Hammerklavier'). The pianist was in excellent fettle throughout the three programs. F.

Harold Kohon, Violinist

With Handel's Sonata in E, a Sonata by Martinu (first performance) and Paganini's 'Moto Perpetuo' as the core of his program, Mr. Kohon gave a pleasurable recital in Carnegie Chamber Music Hall on the evening of March 25. Herman Magaliff accompanied. Technical facility, fidelity to pitch and a deft pizzicato were his principal assets. Smaller works, particularly the violinist's own arrangement of two pieces from Mussorgsky's 'Pictures at an Exhibition', were sensitively played and agreeable in content. F.

Alexander Uninsky, Pianist

His second New York recital was presented by Alexander Uninsky, young Russian pianist, in Carnegie Hall on the evening of March 29. Mr. Uninsky demonstrated again that he is a brilliant technician and stylist. His program included the Mozart variations, 'Come un Agnello', Schumann's Novelette in F Sharp Minor, Mussorgsky's 'Pictures at an Exhibition', the Ballade in G Minor and three Etudes of Chopin and a group of pieces by Debussy, Ravel and Prokofieff. His best realization from the point of view of interpretation were the Mussorgsky 'Pictures', and the Mozart and Schumann items. Here feeling for design and the proper proportions of detail were most fully in evidence. His manual execution was at all times masterful and scrupulously accurate. The Chopin works suffered somewhat from the sacrifice of clarity to speed. His tone, in general, is pleasing and well produced except in fortissimo passages where it tends to become noisy. Midway in the program Mr. Uninsky played Chopin's Funeral March in memory of the late Sergei Rachmaninoff. There was a large and well disposed audience. E.

Annual B Minor Mass Given

The Oratorio Society of New York, conducted by Albert Stoessel, presented its seventeenth annual performance of Bach's B Minor Mass in Carnegie Hall on the evening of March 30 before a discriminating audience that filled the hall. Two of the soloists had been heard at last year's presentation. (Continued on page 19)

BONELLI

Famous American Baritone
Metropolitan Opera Association
Concert Division
W. COLSTON LEIGH, INC.
521 Fifth Ave., New York, N. Y.

JAGEL

Tenor, Metropolitan Opera Association
Management: AUSTIN WILDER
745 FIFTH AVENUE, NEW YORK



"She is wholly filled with the spirit of the artist."
—Montreal
ROSE GOLDBLATT
CANADIAN PIANIST
Mgt. American Music Foundation
135 East 47th Street, New York

Carola
GOYA

In Her Colorful and Alluring Dances
"makes dancing look the easiest and loveliest activity on earth . . . she is surely the spirit of the dance made visible."
—Edward W. Wedson—Toronto (Can.) Daily Star
Personal Address: 143 E. 40th St., New York



STEPHAN HERO

Violinist
Address:
1401 Steinway Bldg.,
113 West 57th St., N. Y.

ALBERT STOESSEL
Conductor

CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 W. 57th St., New York
Division Columbia Concerts, Inc.

GUGLIELMO
SABATINI

CONDUCTOR
Pennsylvania Symphony Orchestra (Philadelphia)
Inquiries to: 1401 Steinway Building, New York, N. Y. Trenton Symphony Orchestra

ALICE TULLY

1401 Steinway Bldg., 113 West 57th Street, New York

DRAMATIC SOPRANO
OPERA—CONCERTS—
Guest Soloist with Orchestras

ROBERT
ELMORE

Management: BERNARD LA BERGE, Inc., 119 West 57th Street, New York

ORGANIST
"has solidly grounded technique and is a musician of feeling and perception."
—N. Y. Times.

New York Concerts

(Continued from page 18)

tion: Hardesty Johnson, tenor, whose command of style made up for slight vocal indisposition; and Wellington Ezekiel, who again sang the bass solo commendably.

The most demanding solo part, that of the contralto, was sung by Mary Gayle Dowson, whose full, fresh voice was used to good effect in the solos, particularly the Agnus Dei, although the part called for lower tones than she could easily manage. Her duets with the soprano, Florence Manning, were less satisfactory, owing largely to the difference in the marked vibratos of both voices. Miss Manning revealed a well placed voice, not too well supported. Her best work was in the duet with Mr. Johnson. Bruce Boyce sang the 'Et in Spiritum Sanctum' acceptably, though without distinction.

Some excellent instrumental solos were contributed by Joseph Fuchs, violin; Ruth Freeman, flute; Lois Wann and Carlos Mullenix, oboes; and William Vacchiano, trumpet, and corno da caccia. Harrison Potter played the piano-continuo and Hugh Porter, the organ. An orchestra of sixty members assisted.

There was little change in the general quality of the performance from previous readings under Mr. Stoessel. The chorus did not seem to have suffered materially in loss of personnel. The balance between the men and the women was fairly well maintained despite the numerical superiority of the latter.

Mr. Stoessel drew some stirring singing from his group, especially in the Sanctus. If the attacks were not always clean and the orchestra did not always sound at one with the

chorus, these flaws were not of sufficient significance to dampen the obvious pleasure of the audience, which applauded heartily at the end of the first part and again at the conclusion of the Mass. K.

Samuel Yaffe, Pianist

Samuel Yaffe, New York pianist, started out well at his first Town Hall recital on the evening of March 30 with distinguished performances of Haydn's Andante and Variations in F Minor and two Scarlatti sonatas, in C and D Minor, technically deft and altogether charming in their abundance of delicate nuance. Thereafter an anaemic pall seemed to settle upon everything. The touch was musically sensitive and the tone was always of good quality within its narrow range that rarely exceeded a mezzo-forte, but Beethoven's 'Appassionata' Sonata was completely misconceived in a bloodless performance, and in the Chopin group the Nocturne in G was as lacking in poetry and imagination as the Scherzo in C Sharp Minor was in drama and intensity. Three Scriabin pieces, Ravel's 'Alborada del Gracioso' and the Khatchatourian Toccata formed the closing group. C.

Argentinita Returns with New Partners

Argentinita brought two new partners with her, as well as several new works, for the recital which she gave in Carnegie Hall on the evening of March 21 before a huge and properly enthusiastic audience. The new members of the company were José Greco and Manolo Vargas, both of them valuable additions to the troupe. Pilar Lopez, the dancer's sister, was also in best form and Alejandro Vilalta, pianist, Carlos Montoya, guitarist, and Emilio Osta, who played the second piano in the Ravel 'Bolero', contributed heavily to the success of the evening. Among the most de-



Argentinita

lightful works on the program were the familiar Peruvian 'El Huayno', with its enchanting prelude played on the native pipes, two popular dances from Mallorca and Castilla, and the 'Zorongo'.

Of late, the accent of Spanish dancing in local recitals has been heavily on gypsy fire and abandon. To be sure, these have their place, and it is perfectly justifiable for a dancer to toss her locks and scorch the asbestos curtain, if she actually feels and expresses the gypsy spirit. But Argentinita offers us an admirable reminder that Spanish dancing can also be quiet and more refined in style without losing its vitality. S.

Several Dancers Seen

Two of the four dancers seen in Carnegie Chamber Hall and the New York Times Hall in the fortnight made their New York debuts. These were Naomi Aleh Leaf, who appeared on March 24 in the latter hall, and Frances Masin, who was seen in the former auditorium on March 27. Iva Kitchell returned to the Carnegie Chamber Hall on March 20, and Lotte Goslar was seen in the Times Hall on March 28.

Miss Kitchell's satires on a chorus girl, a Fuller brush salesman, a shop-girl at the movies and other modern types were genial and witty, not very subtle but replete with entertainment. Arthur Paget was the accompanist.

Miss Leaf's 'Dances of the Bible and the Near East' were best when a colorful folk background was evoked. Her stage manner is attractive and she does not at present overstep her somewhat modest equipment, although her promise is great. Larger variety and concentration on depth of character would be beneficial. Elsa Fiedler accompanied.

Miss Masin's ventures into modern composition were less successful, on the whole, than her interpretation of a more serious work, the Bach Toccata in C, in which skillful technique was notable. Charity Bailey was the pianist and composer of one work.

Miss Goslar's gift for clowning and satire was apparent in a program which stressed the unorthodox. Variety was sought for in many ways, but not fully achieved. Several assistants, notably Leon Varkas, helped out in this respect, but it was mainly Miss Goslar's show, and she sparkled in such numbers as 'Little Daisy', 'Little Heap of Misery' and other bright sketches. Harold Leaman was the pianist. F.

Don Cossacks in Three Concerts

A gala festival of Russian song and dance was given by the Original Don Cossacks under Serge Jaroff at the Metropolitan Opera House on March 26, 27 and 28, to capacity audiences. The familiar and popular numbers, magnificently interpreted by the body of singers, once again gave great pleasure. Sacred and operatic music also had their part in the programs. F.

Second Museum 'Serenade'

The second in the series of 'Serenades' at the Museum of Modern Art enlisted the services of Sir Thomas

Beecham, conducting a chamber orchestra, and Ralph Kirkpatrick as harpsichord soloist on the evening of March 16. The unconventional, but thoroughly interesting program included an early Symphony in G Minor by Mozart (not to be confused with the famous G Minor), a 'Little Suite' of excerpts from Handel's operas, extracted and set by Sir Thomas, the Bach Concerto in D Minor for harpsichord and string orchestra, in which Mr. Kirkpatrick was soloist, Manuel de Falla's seldom played Concerto for harpsichord, flute, oboe, clarinet, violin and cello, and Divertimento No. 2 by Richard Arnell.

The chamber orchestra was not all it should have been, considering the quality of the music undertaken and the eminence of the conductor. Sir Thomas managed spritely performances nevertheless and he and Mr. Kirk-

(Continued on page 28)

HONOR SPANISH POET IN "SERENADE"

'Homage to Lorca' by Revueltas and Bowles's Stage Work Adapted from Lorca Play Have Premieres—Argentinita Dances

THE name of Garcia Lorca, the Spanish poet-dramatist who was killed by the Fascists in the Spanish Civil War, figured in each item of the program for the third of the Serenade Concerts which was held at the Museum of Modern Art on the evening of March 30. 'Homage to Lorca' was the title of the little suite by the late Silvestre Revueltas given its New York premiere; a play by him, adapted and set to music by Paul Bowles and called 'The Wind Remains' was seen for the first time anywhere, and folk songs recorded by him were made into a ballet, 'El Cafe de Chinitas', danced by Argentinita and her group. Proceeds from this, as from all of the series, go to the Armed Services Program of the Museum of Modern Art and to the American Theatre Wing, so that the brilliant audience assembled not only allayed their own curiosity but contributed also to a good cause.

Revueltas's suite, a Dance, Dirge and 'Son' provided the greatest musical interest of the evening, with its sharp rhythms, clear and witty use of eleven instruments (strings, trumpets, trombones, tuba, piccolo and percussion) and its real emotional content. Leonard Bernstein was the authoritative and competent conductor for this as well as for the Bowles score.

Mr. Bowles names his work a zarzuela, but it is doubtful whether the

term is appropriate for the conglomeration of obscure symbolism and the arty, surrealist staging which provoked some laughter at unexpected moments in 'The Wind Remains'. The central idea seemed to be that boy meets girl but too many inner and outer forces prevent their union. All the while they are discussing their problems, mimes confuse them, and songs break into their dialogue. Whatever may have been the spiritual meaning of the play, it was lost in the translation, which was stilted and even ridiculous at times. "What are you saying? Why are you talking so much?" one character asks. The boy cries "Which way out?" and the girl says "I was dying with waiting," and many in the audience were inclined heartily to agree. The production also suffered from lethargic direction and the amateurish performance of the two central characters. Merce Cunningham was excellent as the Clown, and Jean Erdman and Barbara Brae as two mimes made some effective dance patterns. The songs, which were left untranslated from the Spanish, were well sung by Romolo De Spirito. In fact, it was the musical investiture which made the deepest impression. Mr. Bowles's score is clever, tuneful and breezy, and deserves a better stage companion. The setting by Oliver Smith was ingenious and attractive.

The informal atmosphere of a café was delightfully projected in the ballet, with choreography by Argentinita and a setting by Junyer. The harmonization of the title song was by Gustavo Pittaluga. The dancer's gay troupe performed with the spirit and enthusiasm for which they are noted, and they sent the audience home in zestful mood. F. Q. E.

YEHUDI MENUHIN

HELEN TRAUBEL

NINO MARTINI

IGOR GORIN

JOSEPHINE TUMINIA

JACK SALTER
ARTIST
MANAGEMENT
DIVISION
COLUMBIA CONCERTS
INC.
112 WEST 57th STREET - NEW YORK

SCHNABEL GIVES ST. LOUIS RECITAL

Marian Anderson and José Echaniz Also Appear—Ensembles Heard

St. Louis, April 5.—The usual capacity audience of the Civic Music League appeared for the fourth event of the season on March 2, to acclaim a matured piano recital by Artur Schnabel. The program contained only sonatas—the so-called posthumous ones in C Minor and B Flat by Schubert and those in D and A Minor by Mozart. It was a very exacting program for any audience, but the perfection of Mr. Schnabel's pianism and his sincerity of interpretation aroused his listeners to demonstrative appreciation.

The largest audience yet to assemble for a concert in the Municipal Opera House (about 4,060), gathered to hear Marian Anderson in a song recital on March 11. This huge audience, including over 200 service men on the stage behind her, were rewarded with a program embracing Handel, Scarlatti and Haydn, a group of Lieder by Schubert, an aria from Tchaikovsky's 'Jeanne d'Arc', a group by Griffes, Sodero and Quilter are the usual selection of Negro Spirituals. Several encores were added. Franz Rupp provided sympathetic accompaniments. The concert was under the auspices of Entertainment Enterprises.

The fourth and final concert in the Ethical Society Series by the Farbman-Steindel Quartet took place on March 9 at Sheldon Memorial Hall. A high degree of precision was attained in a program containing the

Beethoven Quartet No. 4, Op. 8; Hugo Wolf's 'Italian Serenade' and the Ravel String Quartet in F.

José Echaniz, pianist, was presented in recital at Webster College, Webster Groves, Mo., on Feb. 14 in a program that amply demonstrated his fine talents.

The fourteenth annual concert by the St. Louis A Cappella Choir, conducted by William B. Heyne, was held in the Municipal Opera House on Feb. 14 before a large audience. The program was made up largely of sacred works from the Sixteenth Century to the present time. Bernard Ferguson presented five Sunday afternoon artist song recitals in his studios, presenting local singers and artist pupils.

HERBERT W. COST

GOLDSCHMANN ENDS ST. LOUIS SEASON

Orchestra Members Soloists on Last Program—Artur Rubinstein Plays

St. Louis, April 5.—The final pair of concerts on the regular subscription series of the St. Louis Symphony, on March 12 and 13, brought large audiences who were rewarded with a magnificently performed program. Vladimir Golschmann gave a clean-cut reading of the Purcell-Barbirolli Suite. Graziella Pampari, harpist, and Laurent Torno, flutist, both leading members of the orchestra, then appeared as soloists in Mozart's Concerto in C for Harp, Flute and Orchestra, into which was injected the charm and grace of the Eighteenth Century. A thrilling performance of the Symphony No. 5 by Shostakovich completed the program.

Artur Rubinstein's appearance as soloist on the programs of March 5 and 6 was the occasion for large audiences to hear Beethoven's Piano Concerto No. 4 in E. Command of the instrument and a perfect perspective of the composition, combined in producing a performance to which several encores were demanded. Mr. Golschmann's accompaniment was impeccable as was his reading of the remainder of the program, which opened with a first local hearing of Wallingford Riegger's Canon and Fugue for strings, followed by the beautiful 'Pastel Sonore' by Albert Verlet; Debussy's Nocturnes, 'Clouds' and 'Festivals', then Weinberger's Polka and Fugue from 'Schwanda'.

Work by Corporal Played

Tansman's Adagio for Strings opened the program of the concerts on Feb. 19 and 20, followed by the local first performance of 'My Country . . .', by Corp. Rudolph Uhlig, now stationed at Fort Leonard Wood, Mo. This is a finely orchestrated paraphrase of 'America' which was first presented by Mr. Golschmann during a recent visit to the Post. It has great emotional appeal coupled with a finely woven orchestration. Schoenberg's magnificent 'Verklärte Nacht' for strings, and Tchaikovsky's Symphony No. 6 ('Pathétique') were also heard.

The following pair of concerts, Feb. 26 and 27, was also purely orchestral in content and much enjoyed. The program contained Vaughan Williams's Fantasia on a Theme by Thomas Tallis, for double string orchestra; Milhaud's 'Souvenirs of Brazil'; excerpts from Stravinsky's 'The Fire Bird' and in conclusion an outstanding reading of Beethoven's Symphony No. 3 in E flat ('Eroica').

The Pop Concert on Feb. 14 featured Wagnerian music: the Preludes to 'Die Meistersinger', 'Tristan und Isolde' and Act III of 'Lohengrin'; 'Siegfried Idyl' and the Overture to 'Tannhäuser'.

On the following Sunday Max



SOPRANO SPURS BATON ROUGE CAMPAIGN

Helen Jenson Visits the Campaign Headquarters of the Louisiana Capital Community Concert Association. From the Left, Seated: Mrs. Henry L. Cohn, Acting President; Mrs. A. M. Weiss, Membership Chairman; Mrs. W. A. Kleinert and Mrs. M. E. Byrd, Headquarters Secretary. Standing, Miss Jenson, Lucile Thompson, Community Representative; Stevenson Barrett, Accompanist, and L. U. Babin, Treasurer

Steindel mounted the podium to conduct a concert celebrating his twenty-fifth year as principal cellist of the orchestra. He was given an ovation by both audience and orchestra. His choice contained works by Bach, Mendelssohn, Liszt, Strauss, Nicolai and Victor Herbert. After the concert he was tendered an informal reception by members of the Executive Board and presented with several appropriate gifts.

The fourth Pop Concert on March 7 was conducted by Harry Farbman, assistant conductor of the orchestra, with his charming wife, Edith Schiller, as piano soloist. Mr. Farbman led the orchestra in excellent form and collaborated in a fine performance of the Grieg Concerto in A Minor, with his wife as soloist. Orchestral works included: Overture to 'Russlan and Ludmilla' by Glinka, a repeat performance of Corp. Uhlig's 'My Country . . .' and Tchaikovsky's 'Nutcracker Suite'.

The final Pop Concert on March 14 brought another capacity house to hear selections by Bach, Tchaikovsky, Creston, Rimsky-Korsakoff, Boccherini and Kern.

HERBERT W. COST

BALLET RUSSE GIVES BALTIMORE PROGRAMS

Carmen Amaya Company Also Seen—Music Club Presents Several Artists

BALTIMORE, April 5.—The Ballet Russe de Monte Carlo presentations, March 1 and 2, under the local sponsorship of the Bonney Concert Bureau, gave picturesque entertainment to large audiences both nights. Aaron Copland's 'Rodeo' was the American offering. Gregor Fittellberg and Franz Allers conducted the capable orchestra. William Allbaugh, local manager, presented Carmen Amaya and her group of Gypsy dancers at the Lyric on Feb. 24, this engagement marking a return of the vivid dancer and her assistants.

The Baltimore Music Club, Mrs. Howard M. Kern, president, at its meeting on March 20 at the Belvedere Hotel had as its speaker Richard Cleveland and as program artists Madge M. Freer, violin, Agnes G. von Rinteln, pianist, Dorothy Ditmat, soprano, George Kent Bellows, solo pianist, Margaret Galloway, contralto, Joe Travers, and George Bolek, accompanists. Mrs. Joseph Kuper and Mrs. Paul Ballard arranged the program.

The Maryland Casualty Auditorium

concerts, March 14 and 21 respectively, were given by the Inter-High School Chorus, Frances Jackman, civic director, Florence Gilson, soprano, and Albert Hall, tenor; and the Carnegie Department of Public Recreation Orchestra, Conrad Gebelein, conductor, Viola S. Grain, soprano soloist. These public concerts are given under the direction of J. Norris Hering.

F. C. B.

CONCERTS IN MEMPHIS

Della Chiesa and Thibault Sing—Romberg Company Presented

MEMPHIS, TENN., April 5.—On March 25 the Beethoven Club presented the fourth and final concert of its Civic Concert Series, a duo recital by the soprano, Vivian della Chiesa, and the baritone, Conrad Thibault. Each sang two groups and the two joined in operatic duets as a grand finale. Many encores were demanded of both artists.

I. L. Myers presented Sigmund Romberg and his touring company in a program of what was advertised as "middle brow music" on March 20. It was mostly Romberg music together with some "special arrangements" of other familiar music in lighter vein. The audience enjoyed it all.

Myron Myers, pianist on the faculty of the Memphis College of Music, played his second recital of the season on March 9 at Bohlmann Hall. After two introductory Bach works, the program was made up of three sonatas, by Mozart, Schubert and Prokofiev, respectively. Mr. Myers confirmed and augmented the reputation he has made as an artist of fine technical equipment and interpretative ability.

J. C.

Helen Teschner Tas
AMERICAN VIOLINIST
Now Booking Season 1942-43
Management: George Kugel
405 West 57th Street, New York City

EDITH MONTLACK
Pianist
Now Booking Season 1942-43
Pers. Rep.: Francis Merchant, Hotel DuPont, N.Y.

GANZ

SEASON 1942-43

Address: Hotel Pearson
190 East Pearson Street
CHICAGO 3- ILLINOIS

FRANZ ALLERS

Conductor
BALLET RUSSE
DE MONTE CARLO

ELLIOT

GRIFFIS

Executive Director
THE WESTCHESTER CONSERVATORY
OF MUSIC
30 Burling Ave., White Plains, N. Y.

Charles Wakefield

CADMAN

American Composer
10430 Fairgrove Ave., Tujunga, Cal.

JOHN WARREN ERB

Conductor
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
43 Fifth Ave. New York Tel.: GRam. 5-0617

METROPOLITAN MUSICAL BUREAU

Division

COLUMBIA CONCERTS Inc.

Announces Among Its Artists & Attractions
for terms and dates apply to

Metropolitan Musical Bureau, Inc.
113 W. 57TH ST., NEW YORK CITY



LILY PONS

Metropolitan Opera Association
Baldwin Piano Used

TWO COMPLETE OPERA PRODUCTIONS

Rossini's "Barber of Seville"
Donizetti's "Don Pasquale"

starring

SALVATORE

BACCALONI

of the Metropolitan Opera
with Complete Scenery and Costumes

Transcontinental Tour
February, March, April, 1944

TRAPP

FAMILY SINGERS

Dr. F. Wasner, Conductor

Unique programs of classical and folk
music (Authentic costumes)

SPALDING

The Great American Violinist

Helen Olheim

American Mezzo Soprano

Metropolitan Opera Association

FIRKUSNY

CZECH PIANIST

Steinway Piano Used

Joint Recital

PAUL DRAPER

Tap Dancer Supreme

and

LARRY ADLER

Harmonica Virtuoso

Transcontinental Tour
October, November, December, 1943

BAMPTON SINGS UNDER SEVITZKY

Francescatti Also Appears as Soloist with Symphony in Indianapolis

INDIANAPOLIS, IND., April 5.—The ninth pair of concerts of the Indianapolis Symphony under Fabien Sevitzky, March 13-14, brought the charming American soprano, Rose Bampton, as soloist, in Gluck's 'Divinites du Styx' from 'Alceste', Tchaikovsky's 'Adieu Forêts' from 'Jeanne d'Arc', and three of Carpenter's songs: 'When I Bring You Colored Toys', 'The Sleep That Flits on Baby's Eyes' and 'Light, My Light'. Her rich voice plus exquisite taste in interpretation and a winning personal attractiveness made for her immediate success. The orchestra played the Beethoven Symphony No. 8 in F; Ravel's 'Le Tombeau de Couperin' and Respighi's 'Pines of Rome'.

The soloist, Zino Francescatti, violinist, won the honors at the eighth pair of concerts of the Symphony under Mr. Sevitzky in February. The program opened with Borowski's 'Overture to a Pantomime' which deserves repetition. Boccherini's Symphony in A, Valls's Concerto for String Quartet and Orchestra; Strauss's 'Rosenkavalier Waltzes' and Liszt's 'Les Préludes' followed as orchestral works and Paganini's Concerto for violin in D, was played by Mr. Francescatti, making his initial appearance here and earning an ovation.

The playing of the Joseph Valls work for string quartet and orchestra was uninteresting, laborious and altogether thankless for the members of the quartet in particular. Listening to its three movements was an experience.

Industrial Concerts Given

The newly organized series of Industrial concerts which were very well attended were sponsored by the various industries. The fifth one at the Murat theatre was presented with the compliments of a member of the woman's committee of the Indiana State Symphony Society, for employees of the Indianapolis schools and the Public Library. The Lukas-Harold Corporation gave the sixth of these concerts for its employees, their families and friends at the Cadle Tabernacle on March 7—when several thousand people enjoyed the fine program arranged by Mr. Sevitzky. Heard were Wagner's Prelude to Act III of 'Lohengrin'; the second 'Peer Gynt' Suite by Grieg; 'The Volga Boatman' by Glazounoff; Tchaikovsky's '1812 Overture'; Stephen Foster's melodies arranged by Luis Guzman and Strauss's waltz 'Tales from the Vienna Woods'.

The inclement weather did not interfere with the plans of the crowd attending the fourth and final "pop" concert March 18, when Mr. Sevitzky presented the young Brazilian pianist, Arnaldo Estrella, and the Indianapolis Symphonic Choir. Purely orchestral numbers were Thomas's Overture to 'Mignon'; parts of Rimsky-Korsakoff's 'Scheherazade' and Victor Herbert selections. The choir which had been in rehearsal for the past months sang with the orchestra under Mr. Sevitzky's direction a paraphrase of Verdi's 'Aida' arranged by the conductor, and a group of songs: 'Deep River'; 'Nights of Spring' and 'Bells'. Elmer Steffen rehearsed the choir and was responsible for its splendid work. The pianist was heard in a concerto by the Brazilian composer, Gnattali. The score abounds in tricky passages which the soloist met with ease. The applause was such that, contrary to custom, two encores were added.

PAULINE SCHELLSCHMIDT

NEW HAVEN YOUTH SERIES LAUNCHED

Berman Opens Young People's Symphony Concerts—Zar- emba Appears as Soloist

NEW HAVEN, April 6.—The first of a series of three Young People's Concerts played by the New Haven Symphony under Harry Berman was held in Woolsey Hall on the afternoon of March 27. Sylvia Zarembo, eleven-year-old pianist, played the Mendelssohn G Minor Concerto in her first appearance here.

Ray Lev played the Mozart Concerto in A for piano and orchestra with the Symphony as well as the 'Burleske' by Strauss on March 1. Another "first", this concert was the initial one to continue here during a blackout.

As an added attraction to the regular series of Woolsey Hall concerts, which formally closed on March 10 in a Boston Symphony concert, Nelson Eddy sang a recital on March 31. The house was sold out several weeks before the concert, Eddy's first appearance here.

Bruce Simonds, Dean of the Yale School of Music, was heard in a crisp and sensitive performance on March 22, when he played representative piano works of Bach, Mozart, Beethoven, Brahms, d'Indy and Liapunoff. This Sprague Hall recital marked the premiere of 'Flight', a sparkling impressionistic work by David Stanley Smith, who was on hand to acknowledge the applause.

Ralph Kirkpatrick gave a harpsichord recital at the Yale School of Music on April 5. His Seventeenth and Eighteenth Century program included the Couperin work, 'Des Fastes de la grande et ancienne Menestrandise' as well as some Bach, Rameau, Mozart and Scarlatti.

MARIE FRANZ

Kindler Ends Baltimore Series

BALTIMORE, April 5.—The National Symphony, Hans Kindler conductor, closed its series of local visits at the Lyric on March 11 with an all-request program. This program was largely Russian, Glinka, Shostakovich and Stravinsky, with Dvorak and Strauss also represented. Dr. Kindler gave noble expression to each of the works and the audience reacted happily. At the close of the program the demonstration moved the conductor to acknowledge with a cheerful speech and an encore. This concert concluded the Washington orchestra's schedule of seven programs and five additional popular concerts, given under the local management of the Bonney Concert Bureau.

F. C. B.

JOSEF HOFMANN

Now Booking—January to April 1944

Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC.
Division of Columbia Concerts, Inc., 113 W. 57th St., N. Y. City

STEINWAY PIANO

METROPOLITAN MUSICAL BUREAU

Division

COLUMBIA CONCERTS Inc.

Announces Among Its Artists & Attractions
for terms and dates apply to

Metropolitan Musical Bureau, Inc.
113 W. 57TH ST., NEW YORK CITY

GLAMOROUS

SLAVENSKA

Leading Prima Ballerina,
Ballet Russe de Monte
Carlo, Star of Motion
Picture, "Ballerina"



DANCE ENSEMBLE

First Trans-continental Concert Tour
Jan., Feb., March, 1944

PAUL ROBESON

The Great Negro Singer

World Famous

General Platoff

Don Cossack Russian Male Chorus

and Dancers

Nicholas Kostrukoff

Conductor

Transcontinental Tour
Oct., Nov., Dec., 1943

Vronsky & Babin

PREMIER DUO-PIANISTS

Steinway Pianos

WILLIAM

HORNE

American Tenor

CONCERT • OPERA • RADIO

Enya

GONZALEZ

Philippine Soprano

BALLET RUSSE de MONTE CARLO

Maintains Supremacy
in Leading Dancers:

Danilova, Slavenska, Krasovska-
Youskevitch, Franklin, Guérard,
Zoritch, etc.

Now on Transcontinental Tour

STEWART CLOSES SYMPHONY SERIES

New Baltimore Orchestra Concludes First Season —Plans Fund Drive

BALTIMORE, April 5.—The Baltimore Symphony, Reginald Stewart, conductor, gave the final concert of its first season on March 17 at the Lyric. This sizable audience enthusiastically applauded Mr. Stewart as he entered the stage, the members of the orchestra rose in tribute to the conductor, and after each interpretation of the request program there was prolonged applause. In recognition of this applause the conductor made a brief speech and added an encore, a Strauss waltz.

A. Lee Taylor, president of the

Baltimore Symphony Orchestra Association addressed the audience and outlined the plan of the campaign for \$150,000 to make the existence of the orchestra financially secure for a period of two years. This campaign is to be launched on April 26. As an addition to its series of Sunday night concerts given at popular prices, the Baltimore Symphony played an extra program on March 14 to the delight of a capacity audience. On March 12, Joseph Schuster, New York 'cellist, was the added attraction to the thirteenth subscription concert of the Thursday evening series.

Through the managerial attention given by C. C. Cappel, and the publicity and program annotations by Gustav Klemm the initial season of the orchestra held civic interest and encouraged cultural development, points of excellence which justify artistic continuation with prompt financial support for future operation.

Strube Conducts Own Work

Dominating February concerts in interest was the premiere presentation of 'Der Harz', a symphonic poem based on youthful recollections, composed by Gustav Strube, veteran musician who launched the original Baltimore Symphony a quarter of a century ago. The composer conducted and after the ovation given to the work he was presented with a large laurel wreath in appreciation of his contribution to the program.

Reginald Stewart took leave of absence Feb. 25 and had in his stead Howard Barlow as guest conductor. Mr. Barlow paid tribute to Deems Taylor with the presentation of his descriptive score 'Marko Takes A Walk' which he repeated. John Charles Thomas, as soloist, on Feb. 18, was given an ovation which marks a record in recalls at the Lyric for these concerts of our orchestra.

An outstanding illustration of civic musical interest was shown in the assistance of a group of three hundred members of the Junior Chorus of the Peabody Preparatory Department at the concert on Feb. 28, when a setting of Lewis Carroll's 'The Walrus and the Carpenter' was presented. The choruses repeated their well drilled number at the final Children's Program March 6. The Brazilian pianist, Arnaldo Estrella, interpreted the second Rachmaninoff Concerto with brilliant effect at the concert on March 4.

Eugene Ormandy, conducting the Philadelphia Orchestra in its sixth local program at the Lyric on March 31, chose a program that contained two novelties, Hindemith's 'Cello Concerto and the 'Plain Chant for America' by William Grant Still. Gregor Piatigorsky, 'cellist, as soloist in the first-mentioned work, and James Pease, baritone in the latter, carried their allotted tasks to artistic fulfillment. The audience found the Still composition arousing and of vital interest. Hindemith's work seemed perplexing, though Mr. Piatigorsky gave it sympathetic attention. A Scarlatti suite for strings, the Boccherini 'Cello Concerto and Ravel's 'Bolero' completed the program.

FRANZ C. BORNSCHEIN

Tipton Sings in Cincinnati

CINCINNATI, April 1.—The attractive and accomplished Martha Tipton, young American soprano, was presented by the Matinee Musicale Club at the Netherland Plaza Hall of Mirrors in February. Miss Tipton contributed a fresh voice of wide range and unusual quality in the lower register. She was at her best in a group of French songs, in which her diction was particularly clear.

Her program was conventional, opening with three seventeenth Century classics and proceeding on to 'Ma Lindy Lou' as an encore. At the piano was Leo Taubman. V. A.



Henry Koch

SINGER CONGRATULATES OFFICERS OF SERIES

Gladys Swarthout, Mezzo-Soprano of the Metropolitan Opera Company, Who Closed the 1942-43 Series of the Civic Music Association in Lima, Ohio, Extends Best Wishes for Next Season to Sheldon Ackerman, Left, and George B. Quatman, Right, Membership Chairman and President of the Local Association, Respectively. The Membership Campaign Closed with a Waiting List of 500. Vivian Della Chiesa, Pierre Luboshutz and Genia Nemenoff, Carmen Amaya, the Minneapolis Symphony and Ezio Pinza Are Scheduled for Next Year

SOUTH AMERICANS AID IN CINCINNATI

Estrella and Sayao Appear as Symphony Soloists Under Goossens

CINCINNATI, April 5.—New to Cincinnati was Arnaldo Estrella, South American pianist, appearing as soloist with the Cincinnati Symphony at the Music Hall in February. Definitely accomplished as a musician, ingratiating as an unassuming gentleman, Mr. Estrella made a genteel impression playing Mozart's Concerto in A. The symphony for the program was Haydn's No. 88 in G, to which Eugene Goossens and his men paid exquisite attention. Mussorgsky's 'Pictures at an Exhibition', orchestrated by Ravel, was also presented.

Bidu Sayao, soprano, appeared as soloist with the orchestra on March 5-6. She has been a favorite with local Summer opera, as well as soloist here on various occasions. Her program was taken from Pergolesi, Donizetti, Villa-Lobos and Rossini. The symphony was Mendelssohn's No. 3 in A Minor.

The piano duo, Luboshutz and Nemenoff, played with the orchestra on March 12-13. They played Mozart's Concerto in E Flat and Harl McDonald's Concerto. Mr. Goossens added to the sprightliness of the affair by introducing Virgil Thomson, who conducted his own Symphony No. 2 in C, a work not lacking in humor, flexibility and intelligibility.

VALERIA ADLER

FESTIVAL AT BERE A

Soloists Announced for Bach List at Baldwin-Wallace Conservatory

BEREA, O., April 5.—The complete list of soloists for the eleventh annual Bach Festival at the Baldwin-Wallace Conservatory of Music is now announced, as follows: Mary Marting, soprano; Elizabeth Wysor, contralto; Clyde Keutzer, tenor; Wilson Angel, bass; George Poiner, of the faculty, violinist; and John Challis of Ypsilanti, Mich., playing the harpsichord which he has built for the conservatory at a program to dedicate this instrument.

Three programs on April 30 and May 1 will bring the 'Magnificat' and other works under the general di-

rection of Dr. Albert Riemenschneider, assisted by Carl Schuler and Mr. Keutzer.

Bary Ensemble Added to List of Haensel and Jones

The Bary Ensemble, Gertrude Bary, pianist; Lorna Wren, flutist; Mara Sebriansky, violinist, and Virginia Peterson, 'cellist, have been added to the list of attractions under the management of Haensel and Jones, division of the Columbia Concerts Corporation. This ensemble is scheduled for many appearances. Recent engagements included concerts in Easton, Pa., and Willimantic, Conn., Fort Dix and other concerts under the auspices of the U.S.O.

Gonzalez Resumes Tour

Enya Gonzalez, Filipino soprano, who returned to New York after a transcontinental tour in January and early February, gave a recital at the Century Club of Scranton, Pa., on March 16, and the following day at the Connecticut College for Women in New London. She is scheduled for concerts in Canada, including the Maritime Provinces.

CONCERT MANAGEMENT VERA BULL HULL

101 West 55th St., New York, N. Y.

Gianna
BERNHARD
Lyric Soprano



Barbara
DARLYS
Dramatic Soprano

BURTON CORNWALL

Basso
Personal Representative: JOSEPHINE VILA
119 West 57th St., New York City

HAENSEL & JONES Division
André Mertens Horace J. Parmelee
COLUMBIA CONCERTS Inc.
113 West 57th St., New York, N. Y.
INCLUDES for SEASON 1943-1944

CROOKS

DILLING

HUEHN

MALCUZYNSKI

MILANOV

MORLEY & GEARHART

NOVAES

REGULES

STEBER

TRAVERS

VARNAY

Orchestra Concerts

(Continued from page 10)

of its jazz sonorities. To standard symphonic instrumentation, Mr. Bennett added banjo and saxophones, but he omitted the composer's beloved piano, this at the behest of Mr. Reiner.

This synthesis naturally is far richer and more grandiose in effect than the original score as Gershwin conceived it for a theater pit orchestra. For those who have not heard the opera itself, it will be a welcome resumé. For initiates, we dare say the original will continue to be most satisfactory. Mr. Reiner played the work for the first time with his Pittsburgh Symphony last February. He feels it intensely and logically and he presented it with a sense of authentic jazz idiom which is almost non-existent among our symphony conductors. The orchestra, he said, was with him all the way.

E.

"Women in Music" Is Subject of Barzin Program

National Orchestral Association, Leon Barzin, conductor. Carnegie Hall, March 15, evening:

Overture, 'Iphigenia in Aulis'.....Gluck-Wagner
Airs from 'Orpheus'.....Gluck
Ellen Repp, Contralto
Concertante Quartet for Oboe, Clarinet,
Horn and Bassoon.....Mozart
Doris Delman, Eleanor Kovar, Ellen
Stone, Ruth Wallace
Concerto for Harp in B Flat.....Handel
Olivia Hall
Concerto for 'Cello and Orchestra.....Dvorak
Raya Garbousova

"Women in Music" was the theme of this program and it applied not only to the assisting artists and soloists but to the orchestra itself which has gone a good fifty per cent to the distaff side in personnel due to the demands of selective service upon its young male contingent. In general the young women acquitted themselves with grace, if not with remarkable distinction. For our part, we are still sufficiently old-fashioned to feel vaguely uncomfortable in the presence of lady bassoonists, horn players and oboists and our ear is not yet attuned to the peculiar delicacy of sound which they extract from their instruments. Yet we are quick to admit that the girls who executed Mozart's windy and appallingly extended Concertante Quartet did a noble, not to say heroic, job of it. We are not sure that Mo-



Raya Garbousova Ellen Repp

zart merited such zeal and devotion in this instance.

Two other participants deserving of particular notice were Miss Repp, who possesses one of the warmest and most intelligently produced contralto voices heard hereabouts in a long time, and Miss Garbousova, who won the palm of the evening with her masterful performance of the Dvorak Concerto. The fine harp technique of Miss Hall would have shone to better advantage in a more interesting composition. As a program intended for public performance, this was a tedious and badly chosen compilation. But the audience sat loyally through the long evening and gave everyone her due of cordial applause.

E.

Milhaud Symphony Introduced

NBC Symphony, Leopold Stokowski, conductor. Studio 8-H, Radio City, March 21, afternoon:

Symphony.....Milhaud
'Pictures at an Exposition'.....Mussorgsky-Stokowski

Though Darius Milhaud had previously composed five works for small orchestra that were styled symphonies, the large-scale work which he composed in 1939 for the Chicago Orchestra's half-century festivities was his first for full symphonic ensemble. Like the Stravinsky Symphony in C which the NBC Symphony performed earlier in the season, and which also was composed for the Chicago anniversary celebration, the Milhaud work had waited three seasons for its first hearing in New York, with the still enterprising Mr. Stokowski being the one to take it from the waiting list after this considerable delay.

Milhaud's is an ingeniously polytonal score that avoids being rough on the ears. The structure is light in weight and the scoring is sometimes thin, though the effect of the work is that of adroitness throughout. Whether or not it intends something of parody, it asserts a kind of artful sophistication rather than any profound, or even moderately convincing, emotional appeal. There is an agreeable use of material that is partly folksy, but the gloss upon it is of a highly cultivated order. The performance was conspicuously clear and trim.

Mr. Stokowski's version of the 'Pictures' was not new to many of his listeners, but irrespective of such preference as there may have been among them for the Ravel instrumentation, the sumptuous richness of the playing was not to be gainsaid.

T.

Arrau Plays with Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor; soloist, Claudio Arrau, pianist. Carnegie Hall, March 23, evening.

Suite for String Orchestra.....Scarlatti-Byrns
Symphony No. 1, Op. 20.....Creston
Concerto in A Minor, Op. 54.....Schumann
'Rapsodie Espagnole'.....Ravel

This was a program of color and variety, noteworthy for first Manhattan hearings of Harold Byrns's arrangement for string orchestra of excerpts from sonatas by Scarlatti and of Paul Creston's Symphony No. 1; and distinguished by the excellent performance of the Schumann concerto by Mr. Arrau. The Chilean pianist

played with ardent appreciation of the romantic spirit of the concerto. His interpretation was carefully thought out, his fingering facile and secure. If his tone was not as rich as one might desire the fault was not with the soloist's conception. His grasp of the architectural line was firm, the passage work clean and musical.

Mr. Creston's Symphony, played in Brooklyn in 1941, was well received in Manhattan on this occasion. The composer was brought out for bows at its conclusion. It is a meritorious work, skillfully constructed and well orchestrated. The melodies are pleasant if not strikingly original. The form is generally orthodox: four movements titled 'with majesty', 'with humor', 'with serenity' and 'with gaiety'. The general effect is of vital and self-assured writing by a composer who knows what he wants and how to achieve it.

The Scarlatti Suite was charming music, charmingly played. The original harpsichord sonata movements selected by Mr. Byrns lend themselves well to this treatment, but will remain most satisfying in their more simple attire.

The Ravel 'Rapsodie Espagnole' gave a magical shimmer to the evening. Its lack of fundamental material was counteracted by the tone quality lavished upon it by the orchestra. Indeed the Philadelphians played sonorously throughout the evening under the able baton of Mr. Ormandy.

K.

Mozart Series Closes

The last in a series of six concerts with Clarence Adler playing Mozart concertos under Leon Barzin and the National Orchestral Association Alumni Orchestra took place on March 23 in Town Hall. The works which rounded out a list of thirteen concertos were the C Major (K 503, with the Hummel cadenza, and the C Minor (K 491) which was repeated from a former program by request. Irwin Edman, Professor of Philosophy at Columbia, was guest commentator. Mr. Barzin also conducted the Overture to 'The Marriage of Figaro'. Not the least of the enjoyment in this series was the series of program notes written by Herbert F. Peyser.

F.

Busch Chamber Music Players Give First Concert of Series

Busch Chamber Music Players, Adolf Busch, director. Assisting artists: Christine Johnson, mezzo-soprano, and The New Choral Group, Carl Bamberger, director. Town Hall, March 26, evening:

'Canzon a dieci' for string orchestra
Giovanni Gabrieli
Chaconne, for string orchestra.....Purcell
Concerto in A Minor, for violin, string orchestra and continuo.....Bach
Overture (or Suite) in C, for two oboes, bassoon, chamber orchestra and figured bass.....Bach
'Litany', for solo mezzo-soprano, five-part choir, orchestra and continuo
Heinrich Schuetz

For lovers of intimate music-making by small orchestral groups the first concert of the series of four projected by Adolf Busch and his associates was a joyous affair. A menu of choice classics was offered and the performances were in general of exhilarating vitality, which was even carried to the point at times of involving a bit of strident roughness and neglecting due attention to the tenderer aspects.

The Purcell Chaconne, a work of noble dignity and breadth, proved a worthy substitute for the planned Bach Concerto for two pianos that Rudolf Serkin's illness caused to be eliminated, and then Mr. Busch played the solo part in the Bach A-minor violin concerto with his now familiar musicianly understanding and authority, the Andante being given in a particularly impressive manner. The finest work of the group in the purely instrumental part of the program was done in the Bach overture, or, in reality, suite, the musical physiognomy of the overture proper and the six dance

movements being presented with vivid definitions.

The climax of the concert, however, came with the 'Litany' by Heinrich Schuetz, who antedated Bach by a hundred years. This proved to be a work of deeply affecting churchly beauty, loftily conceived and potently expressed in music of a vitality as valid today as when it was composed. The solo supplications were sung by Christine Johnson with the tonal opulence of an unusually smooth and beautiful mezzo soprano voice and

(Continued on page 24)

CONCERT MANAGEMENT
ARTHUR JUDSON, Inc.
Division
COLUMBIA CONCERTS, INC.
113 West 57th St., New York, N. Y.
INCLUDES FOR 1942-1943

JASCHA
HEIFETZ

BARTLETT
AND
ROBERTSON
Internationally Famous Duo Pianists
Steinway Pianos

HILDA
BURKE
Leading Soprano
Metropolitan Opera Association

Kathryn MEISLE
AMERICA'S BELOVED CONTRALTO
Metropolitan Opera Association
San Francisco Opera Association

Gambarelli
PREMIER DANSEUSE
Metropolitan Opera Association
"AN UNFORGETTABLE VISUAL EXPERIENCE"

LANSING
HATFIELD
American Baritone
METROPOLITAN
OPERA
ASSOCIATION

ARTHUR LEBLANC
Canadian Violinist

"Exceptional gifts." N. Y. Times
"To many . . . the ideal violinist."
Toronto Telegram

JOHN DUDLEY
Tenor
Metropolitan Opera Association
CONCERT - OPERA - ORATORIO

RAY HALMANS

Concert Management
Former associate of the late Richard Copley
119 West 57th Street
New York, N. Y.
Includes for Season 1943-1944



John
KIRKPATRICK
Pianist



Ida
KREHM
"When an Ida Krehm is at the keyboard, the piano comes into its kingdom."



Emanuel
LIST
Leading Bass
Metropolitan Opera

Obituary



Joseph Schillinger

Joseph Schillinger, composer, teacher and inventor, who applied scientific methods to musical composition, died at his home in New York on March 23 after a short illness. He was forty-seven years old.

Mr. Schillinger taught composition according to a mathematical formula. He collaborated with Leon Theremin in the development of electronic instruments, and believed that electrically produced sound was far superior to conventional instruments. His 'First Airphonic Suite' was played by the Cleveland Orchestra with Mr. Theremin as soloist both in Cleveland and New York.

Among his pupils were Paul Laval, Mark Warnow, Jesse Crawford, Benny Goodman, the late Hal Kemp, Tommy Dorsey, Oscar Levant and the late George Gershwin, who wrote the entire score of 'Porgy and Bess' under the supervision of Mr. Schillinger.

He was born in Kharkov, Russia, on Aug. 31, 1895, and studied at the St. Petersburg Imperial Conservatory and the State University of Petrograd.

From 1918 to 1922 he served as head of the music department of the Board of Education of the Ukraine and from 1922 to 1926 he was music consultant to the Soviet Union's Board of Education.

In November, 1928, he came to New York as a lecturer on contemporary music at the invitation of the American Society for Cultural Relations with Russia. He moved to the United States in 1930 and became a citizen in 1936. He taught at Teachers College of Columbia University, New York University and the New School of Social Research. He wrote several books on music, among them "Evolution of Musical Instruments" and "Mathematical Basis of the Arts." His wife, Mrs. Frances Rosenfeld Schillinger, survives.

Edmond Roelofsma

Edmond Roelofsma, bass clarinet of the New York Philharmonic-Symphony from 1920 to 1942, died of a heart attack at the Sherman Square Hotel on March 30 as he was about to leave for California. He would have been sixty-eight on April 4.

Mr. Roelofsma was born in Groningen, the Netherlands, the son of an army captain. He studied piano and violin at the Groningen Conservatory, and clarinet under Hein Nieveld there.

After his graduation he was solo clarinetist in orchestras at Winterthur and Geneva in Switzerland, Brides-les-Bains in France, Hamburg, Germany, and Rotterdam. He also

RUBINSTEIN GIVES NEWARK RECITAL

Ballet Russe and Primrose Quartet Also Appear on Griffith Series

NEWARK, N. J., April 5.—Announcing the intention of the Griffith Music Foundation to go on with its program next season, Harry Friedgut, managing director, declared at a recent concert that the subscription list for the Major Series this year had numbered three thousand and that many renewals had already been received, although the list of attractions has not yet been made public.

Artur Rubinstein drew a capacity audience on March 28 playing in his usual superb manner Beethoven's 'Waldstein' Sonata, Franck's Prelude, Chorale and Fugue, and groups by Chopin, Debussy, and Albeniz.

On March 27, the Mosque also was filled to capacity when the Ballet Russe de Monte Carlo gave two performances under Griffith auspices. The program included 'The Snow Maiden', a ballet to the Chopin E Minor Concerto, in which Rachel Chapman was the piano soloist, a Pas de Deux to Tchaikovsky music, and 'Rodeo', the most interesting feature of the pro-

gram. Franz Allers conducted the orchestra, which contained a large percentage of local men.

gram. Franz Allers conducted the orchestra, which contained a large percentage of local men.

The Primrose Quartet played a program of popular character at the Mosque Theatre in March 17. Outstanding was the Beethoven Quartet in F, Op. 59, No. 1, the slow movement of which was particularly effective. Other numbers were the Quartet in C, K.V. 465, by Mozart, and Smetana's E Minor, 'Aus meinem Leben'.

A discussion of the effect of the war on the arts was the feature of the Essex County Town Hall, held at the Mosque on March 8. John Anderson spoke for drama, Jan Struthers for literature, Malvina Hoffman for art, and John Erskine for music. Dr. Erskine stressed the importance of public participation in the making of music and the value of public school education in music.

Rudolf Serkin, excelling the best playing he has done on several previous appearances in this city, gave a recital in the Griffith Piano Series in February. The program consisted of a Mozart Fantasy and Fugue, the 'Moonlight' Sonata of Beethoven, Schumann's Etudes Symphoniques, Chopin's F Sharp Minor Polonaise, and works by Mendelssohn, Rachmaninoff and Liszt. Mr. Serkin was preceded at the Mosque by Vladimir Horowitz, who has been announced as the opening artist in the 1943-44 series.

PHILIP GORDON

taught at the Royal Conservatory of Rotterdam.

Mr. Roelofsma came to the United States in 1902 to become bass clarinetist and assistant first clarinetist of the Philadelphia Orchestra under Fritz Scheel. He remained with that organization until 1920 when he joined the New York Philharmonic. His last appearance was at the Stadium Concerts last Summer.

He leaves a widow and six children. A funeral service was held on Wednesday.

Mrs. L. E. Van Etten

NEW ROCHELLE, N. Y., April 5.—Mrs. Elizabeth Bernard Van Etten, who originated the Children's Matinee given annually at the Metropolitan Opera House since 1928, died at New Rochelle Hospital on March 19. Mrs. Van Etten induced a number of patrons to buy the entire house for the matinee performances and resell the tickets to children at low prices. For several years she was chairman of the sponsoring committee for the matinees. She was also founder of the Women's Club in New Rochelle. She is survived by her husband, Lawrence E. Van Etten and two brothers, James F. and Christopher K. Loughran, of Kingston, N. Y.

Florence Mulholland

UTICA, N. Y., April 5.—Florence Mulholland, contralto, who was formerly a soloist at the Central Congregational Church in Brooklyn, was found dead in her home at North Bay on March 20. She was fifty-two years old. She was born in Cazenovia, N. Y. In 1912 she moved to New York to study and sang subsequently in Philadelphia, Toronto, Buffalo, Pittsburgh and other cities in the United States and Canada.

Ernest R. Voigt

MONTCLAIR, N. J., April 3.—Ernest R. Voigt, vice-president in charge of the Music Division of Associated Music Publishers, Inc., died on March 31 at the Mountainside Hospital here, after an illness of three months. He was fifty-six years old.

Mr. Voigt was born in West Orange, N. J., the son of the late Charles H. Voigt and Minnie Schirmer Voigt, daughter of the late Gustav Schirmer, who founded the music-publishing firm that bears his name. He was educated in Europe and at Princeton University and trained in the music publishing

business under his uncles, Gustav and Rudolph Schirmer. For some years he was with the Boston Music Company in Boston, and later became managing director of Winthrop Rogers, Ltd., Music Publishers, in London, England. In October, 1929, he joined Associated Music Publishers, Inc., representatives of many European publishers. He was named vice-president in charge of the company's music division in 1941 and a director in 1942. He also was director of Muzak Transcriptions, Inc.

Surviving are his wife, Mrs. Harriet Voigt, and a brother, Charles Voigt.

LAPARRA IS KILLED IN RENAULT BOMBING

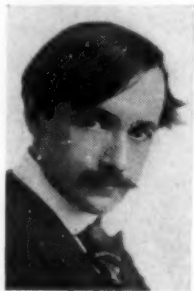
French Opera Composer Reported Casualty of American Raid on Paris Suburb

Raoul Laparra, French composer, was reported killed in the American bombing raid on the Renault Works outside Paris on April 4 by a German controlled Paris broadcast recorded by the United Press. He was sixty-seven years old.

Mr. Laparra's best known opera, 'La Habanera', which won the Prix de Rome in 1903, was given in Boston in 1910 and at the Metropolitan Opera on Jan. 2, 1924. It was also heard in Paris at the Opéra Comique in 1908, and at Covent Garden in 1910. Among his other operas were 'Peau d'Ane' (1899), 'Lat Jota' (1911), 'Le Joueur de Viole' (Opéra Comique, 1925), and 'L'Illustre Fregona' (Paris Opéra, 1931).

He also wrote 'Un Dimanche Basque', a suite for piano and orchestra; a string quartet; songs and piano works. He wrote several librettos and 'La Musique Populaire en Espagne' and 'Bizet et l'Espagne'.

The composer was born in Bordeaux on May 13, 1876. He entered the Paris Conservatoire at the age of eleven. Of Spanish ancestry, his chief interest was in the Spanish and Basque folk music. He was heard in concert here in 1916.



Raoul Laparra

Orchestra Concerts

(Continued from page 23)

with rare sensitiveness. The responses were delivered with admirably adjusted tonal balance by Carl Bamberger's well-trained chorus. A profoundly impressed audience accorded Mr. Busch and all the participants an ovation.

C.

Toscanini Conducts Benefit

NBC Symphony, Arturo Toscanini, conductor. Benefit for the National Foundation for Infantile Paralysis, Inc., Carnegie Hall, March 24, evening.

Symphony No. 1 in C Minor, Op. 68 Brahms
Symphony No. 1 in C, Op. 21 Beethoven
Preludes to Acts I and III of 'Lohengrin', Prelude and 'Liebestod' from 'Tristan und Isolde', Prelude to Act I of 'Die Meistersinger' Wagner

On the eve of his seventy-sixth birthday Mr. Toscanini made his first public appearance conducting the NBC Symphony. There was no trace of the illness which had confined him to his hotel in Philadelphia and forced cancellation of earlier engagements. The weight of the program may have taxed the strength of some of his capacity audience, but there was no apparent abatement in the tireless energy and care expended by the conductor.

The orchestra played with a precision and tone quality rare in Manhattan in recent years. The brass choir was particularly stirring and the strings, with the exception of a moment at the opening of the 'Lohengrin' Prelude, played magnificently. Special plaudits were earned by the concert master, Mischa Mischakoff, in the exquisite solo passage of the Brahms Symphony.

There was the expected sculptured symmetry and clean-cut cross rhythm in the performance of the Brahms. The Beethoven First was swift but sure footed and buoyant. But it remained for the Wagner excerpts to reveal again the absolute supremacy of Mr. Toscanini. The emotional drain of the 'Liebestod' may have caused the weaker auditors to want to cry "Hold, enough!" at the addition of the 'Meistersinger' Prelude, but there was no gainsaying the splendor of this final reading.

K.

Lenten Program by Stokowski

NBC Symphony, Leopold Stokowski, conductor. Studio 8-H, March 28, afternoon:

'Es ist Vollbracht' Bach-Stokowski
From 'Le Martyre de Saint-Sébastien' Debussy

(1) 'La Cours des Lys'
(2) 'Danse Extatique'
From 'Parsifal' Wagner
Prelude to Act I
Music from Act III

This unusual and remarkably persuasive juxtaposition of excerpts from three masterpieces by composers of essentially different aims and styles provided Mr. Stokowski with a Lenten program peculiarly suitable to his own exceptional gifts. Each of the works involved is in the religious sense a work of suffering. But it is the passion suffering that can be suffused with the most sensuous glow and can throb with the most mystical emotion. Perhaps no conductor has a closer affinity for this kind of art expression in music than has Mr. Stokowski. Moreover, couched in such refinements of scoring as his own transcription of the air from the St. John Passion, the exquisite fragments of Debussy's still neglected but characteristically sensitive and distinctively wrought score, and the still miraculous sonorities of 'Parsifal', it affords him no end of opportunity for the orchestral virtuosity that he cultivates so superbly when the mood is upon him. There was no mistaking its presence at this concert and the NBC players covered themselves with glory.

T.

PEERCE AND MAYNOR SING IN DALLAS

Civic Music Association Ends Successful Season—New Ensemble Appears

DALLAS, April 5. — The Civic Music Association, of which Eli Sanger is local chairman, and Willie Mae Seigel secretary, completed a most successful season on March 11, presenting Jan Pearce, tenor of the Metropolitan Opera. This was the artist's second appearance with the organization, and the third in Dallas, as last season he was heard in 'Lucia' with the Metropolitan Opera Company. For the program on March 11, Mr. Pearce sang compositions of Stradella, Durante, Mendelssohn, Handel, Brahms, Schubert, Kaun, Bizet, Respighi, Duparc, Staub, Fourdrain, Rachmaninoff, Levitzki, and La Forge, adding several encores. His most efficient accompanist was Frederick Kitzinger, who is making his home in Dallas and is head of the piano department of Hockaday Institute of Music.

Previously on this course Dorothy

Maynor, Negro soprano, gave a well balanced and much enjoyed recital on Feb. 2. Her voice is of lovely timbre and is well schooled. Her group of spirituals was especially liked by the large audience. On Feb. 18, the Ballet Theatre was presented by the Civic Music Association in three divertissements. They were 'Princess Aurora', 'Pas De Quatre', and 'Bluebeard'.

The annual drive for membership for next season, with Mrs. J. R. Maxfield, Jr., as chairman, and her large corps of assistants proved most successful. These attractions are held at McFarlin Memorial auditorium.

The new string ensemble, known locally as "The Sixteen", have recently been heard in several interesting programs under the versatile conductor, Frederick Kitzinger. For its third program, on Feb. 21, the soloist was Chase Baromeo, bass, formerly of the Metropolitan and Chicago opera companies. Mr. Baromeo is now a member of the faculty of music at the University of Texas, in Austin. He was heard with the ensemble in Bach's Cantata No. 82, in English. His diction was splendid. He also sang 'Dido's Lament', from Purcell's 'Dido and Aeneas', and 'Il Catalogo', from 'Don Giovanni'. Mr. Kitzinger was his accompanist for these. The ensemble played works by Mozart and Vivaldi.

Plays for Service Men

This group was presented in a well liked program in Corsicana, on Jan. 30, for the benefit of the Service Men's Hospitality Center there. Their appearance was made possible by the generosity of Mr. and Mrs. Edward M. Polk, of that city. Their program included: Concerto Grosso for Christmas Night, Corelli; Concerto for Piano in D Minor, Bach, Byron Janis, young pianist, soloist; Dances for Harp with accompaniment of string orchestra, Debussy, Ruth Dean, harpist; a solo group for harp by Ruth Dean; and Mozart's 'Eine Kleine Nachtmusik'.

The local chapter of the Guild of American Organists presented Alexander Schreiner, organist of the Salt Lake City Mormon Temple, in a varied program on the evening of March 6, at McFarlin Auditorium, before an appreciative audience. Mr. Schreiner's program included compositions by Bach, Vierne, Biggs, Nevin and one of his own compositions, 'Morning Fancies'.

Ruth Dean, harpist, of the faculty of Hockaday Institute of Music, played a varied program on March 2, at Scott Hall. She proved herself a versatile artist in a program of Bach, Gluck, Corelli, Salzedo, Palmgren, Debussy, and Grandjany. Her last number was Introduction and Allegro for Harp, Ravel, with Frederick Kitzinger at the piano. Louise Allen, soprano, and Marion Flagg, pianist, gave a joint program at Scott Hall on March 9. Miss Allen was heard in four groups, accompanied by Miss Flagg. In addition, Miss Flagg was heard in Sonata in F Minor, Op. 120, No. 1, for Clarinet and Piano, Brahms, with E. L. Maus, clarinetist.

For the monthly Twilight Musicales given under the auspices of the Dallas Federation of Music Clubs, Miles Dresskell, violinist, and Harlan Pettit, pianist, both of the faculty of Texas College for Women at Denton, assisted by the Dallas Women's Concert Chorus, gave an entertaining program in the Crystal Ballroom of the Baker Hotel on March 7. Mr. Dresskell was accompanied by his wife.

Sigmund Romberg and his concert orchestra were heard by a large audience at Fair Park auditorium on March 9, in an all-Romberg program of charm and variety, sponsored by the Fair Park Association.

Robert Casadesus, French pianist,

played on the Community Course series on March 18. His program consisted entirely of sonatas, both old and new.

MABEL CRANFILL.

ITURBI CONCLUDES ROCHESTER SERIES

Conductor Is Soloist on Last Program of Season—Civic Orchestra Heard

ROCHESTER, N. Y., April 5.—On March 27, José Iturbi was both conductor and soloist with the Rochester Philharmonic at the Eastman Theatre in the last orchestra concert of the season. A large and enthusiastic audience gave him an ovation at the close of the Tchaikovsky Concerto No. 1 in B Flat Minor. The other music on the program was Robert Casadesus's 'Ballet for the Birth of a Dauphin', and Beethoven's Symphony No. 5 in C Minor. The audience insisted on some piano encores at the close of the program, and Mr. Iturbi gave several.

On March 4, the Philharmonic under Mr. Iturbi presented a varied program before a cordial audience. Heard were Wagner's Prelude to 'Parsifal', Brahms's Symphony in D, No. 2; and after intermission, in lighter vein, Gershwin's 'Cuban' Overture, Jerome Kern's Fantasia from 'Showboat', and the 'American Patrol March' by Meecham, adapted by Mr. Iturbi.

Artur Rubinstein was piano soloist with the Philharmonic under Mr. Iturbi on Feb. 25 at the Eastman Theatre. He played Rachmaninoff's Concerto No. 2 in C Minor and was forced to add several encores.

Major Warner Is Soloist

Major John Adams Warner was piano soloist with the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, at the Eastman Theatre, on March 14. Major Warner played Franck's Symphonic Variations. An all-Victor Herbert program was presented at the Sunday night "Pop" concert at the Eastman Theatre on Feb. 28, by the Civic Orchestra, under M. Harrison, conductor.

On Feb. 11, the Rochester Philharmonic, Mr. Harrison conducting, presented an attractive program, assisted by Arthur Whittmore and Jack Lowe, duo-pianists. These two young Rochester artists are now in the Navy, and played in their uniforms. After the orchestra had presented Prokofiev's Classical Symphony in D and two marches by Bernard Rogers, the duo-pianists were heard first in Liszt's 'Concerto Pathétique' for two pianos and orchestra in E Minor, and, after intermission, in a group of piano arrangements without the orchestra. They presented as an encore Ravel's 'Bolero'. The orchestra closed the program with Rachmaninoff's Symphony No. 2 in E Minor.

On Feb. 14, the Eva Jessye Choir appeared with the Rochester Civic Orchestra, Mr. Harrison conducting.

At the Sunday night "Pop" concert at the Eastman Theatre in January, given by Civic Orchestra, under Mr. Harrison, Anne Brown, young Negro soprano star of 'Porgy and Bess', was the soloist.

MARY ERTZ WILL

Sciontis Complete Concert Tour

Isabel and Silvio Sciontis, duo-pianists, recently completed a busy concert season with appearances in New York, Washington, D. C.; Virginia, Kansas, Oklahoma, New Mexico, Mississippi and Texas.

Arrau to Play in Havana

Claudio Arrau will go to Havana for three recitals under the sponsor-

ship of the Pro Arte Society the last week in April. Mr. Arrau has made sixty-nine appearances during the season, including twenty-one with nine symphony orchestras. He has been engaged for the premiere performance in Mexico City of Carlos Chavez's piano Concerto, in August, with the composer conducting the Mexico City Symphony.

**NATIONAL
CONCERT AND ARTISTS CORP.**
711 Fifth Avenue, New York
Concert Division
Marks Levine, Director
Includes for 1943-1944

GLADYS
SWARTHOUT
Mezzo Soprano
Metropolitan Opera Association
OPERA - CONCERT - RADIO - SCREEN



JEAN
DICKENSON
Coloratura Soprano
Metropolitan Opera

**LUBOSHUTZ
and
NEMENOFF**
"Perfection in Two Piano Playing"
—Dr. Serge Koussevitzky
Baldwin Pianos.



LOTTE LEHMANN
World Famous
Soprano
Metropolitan Opera
Association

DORIS DOE
Mezzo Soprano
METROPOLITAN OPERA
Concert — Opera — Radio



VIVIAN
DELLA CHIESA
America's Great
Lyric Soprano
Concert—Opera—Radio

MICHAEL
BARTLETT
Tenor
Opera • Concert • Radio

Eugene Conley
Tenor
"This young man will bear watching."
—New York World Telegram
OPERA - CONCERT - RADIO

Winifred Heidt
CONTRALTO
CONCERT - OPERA - RADIO

**Concert Management
WILLARD MATTHEWS**
333 East 43rd St., New York
Includes for Season 1943-44

MARY BECKER
Violinist

"Among
the
Season's
Best
Gifted
New-
comers"

N.Y. World-Telegram



JEANETTE
JOHNSON
Mezzo-Soprano
Recitals - Opera - Festivals

CHARLES
HAUBIEL
Lecturer-Composer-Pianist
"The biggest musical experience
I ever had." —Detroit News Tribune
Concerts — Recitals — Radio

HAZEL
HEFFNER
Mezzo-Contralto
"Tone of rare beauty."
—Allentown Chronicle & News
Concert - Opera - Oratorio - Radio

JUNE HESS
KELLY
Soprano
Featuring Concert Programs of
American Song with Costumes
also Oratorio - Radio

FREDELL
LACK
Violinist
"Thorough command of the in-
strument, sympathetic tone
quality—apt musical feeling...
uncommon accuracy and artistic
understanding." N. Y. Sun, Feb. 12, 1943

Rachmaninoff, the Pianist

(Continued from page 6)

asked to give a concert of especially inviting character as a benefit for sick and wounded soldiers, and for this he had prepared and presented a program of three concertos with the orchestra, the Liszt in E Flat, the Tchaikovsky in B Flat Minor and his own Second, in C Minor.

It was after his series of recitals and concerts of his own works in the principal cities and towns of Sweden in the Winter of 1918 that he realized that if, as then appeared inevitable, he was to make his living with his fingers, it behooved him to develop a well-rounded repertoire without further delay. Accordingly, he and his family settled down in seclusion in Copenhagen, where for several months he devoted himself to working up programs of traditional character for the projected second Scandinavian tour, which was to be cut short by his coming to America in November.

Played Own Compositions

When appearing with orchestra in this country he almost invariably played one of his own works, either his Second Concerto in C Minor, or the Third, in D Minor, or the Rhapsody on a Theme by Paganini. Four seasons ago he did play one of the Beethoven concertos, No. 1, in C Major, with the Philadelphia Orchestra, and an illuminatingly vital performance he gave of it, but no occasion comes to mind on which he played the 'Emperor', which would have seemed an ideal vehicle for the great musical vision of his latter years. Yet, although it seems strange that he should have so restricted himself in this field while ranging more or less widely in the solo literature, a pianist who had four or five concerted works of large dimensions of his own ready to draw upon on short notice and who had made practical use of at least three or four such works by other composers that he could have revived without difficulty could scarcely be said to have a small concerto repertoire, however limited the style to which he may have chosen to confine himself.

As for his solo repertoire, in view of his unique position as a distinguished pianist known as generally as a composer as he was as a performer, and his entirely justifiable practice of including some of his own compositions on every recital program, it seemed to be tacitly accepted that it was not necessary for him to have as comprehensive program resources as were expected of his colleagues in the higher brackets. And yet a cross-section of his programs of a quarter-century's playing discloses the fact that a substantial number of the favorite mainstays of the pianist's literature were at his command. Beethoven's 'Appassionata' and Opus 111 and lesser sonatas, both of the Chopin sonatas, the Liszt work in the same form and Schumann's 'Carnaval', besides a Bach-Liszt transcription or two, Mozart's A Major Sonata and many of the shorter compositions of Chopin and Liszt especially became familiar features of his programs. Leopold Godowsky once said that he had consulted him as to the lines to follow in developing his repertoire, and it may confidently be

assumed that he gave Rachmaninoff sagely practical advice.

Nothing of startlingly novel import was ever introduced at his recitals, as he had but little sympathy with modernistic trends, yet his programs were never uninteresting. We would search in vain for much Brahms, while as for Scriabin, having discharged his duty towards him as a colleague promptly, he evidently felt himself under no constraint to do anything further by way of making propaganda for music that was so palpably alien to his nature; an attitude, if it existed, that may have been due, too, in part to the abuse heaped upon him at the time of his Scriabin tour by certain ardent Scriabinites who contended that he was not enough of a mystic to be a worthy interpreter of their divinity. The French Impressionism of Debussy and Ravel, for their part, was as remote to him as the quasi-mysticism of Scriabin. His musical soul was essentially a product of the Romantic school.

Occasionally something would emerge on one of his programs that quite obviously harked back to his student days, but he had the power, when he chose to make use of it, of revivifying compositions that in most other hands would have seemed moribund. Because he had the inquisitive mind of a composer fascinated by the various possibilities of elaborating upon a given composition, he liked to play transcriptions, not only his own but those by others as well. The ten numbers of his Carnegie Hall recital program last season included no fewer than seven transcriptions, four that were his own, two by Liszt and one by Tausig.

Perhaps no other pianist with the single exception of Paderewski has ever become firmly entrenched in the affections of so wide a public in so short a time as did Rachmaninoff. It may have had something to do with the law of compensation that when he came seeking the hospitality of this country after losing his property in Russia he should find a practically ready-made public here avid for every appearance he could make. It is an inescapable assumption that this must have been due in substantial measure to the interest in him created by the Prelude in C Sharp Minor, which had arrived and fastened itself upon public favor even at the time of his earlier visit in 1909. Whether he would have drawn such invariably large audiences everywhere even relatively early in his career here if he had never written "the" prelude and if the possibility, or indeed probability, of hearing it was not always dangling before the public's eyes, might be a subject for interesting, if not particularly profitable, discussion. Until lately, he probably gave very few recitals during all his twenty-five years in the American concert world from which he managed to get away without yielding to insistent demands for it. And whenever he played it the majority of his listeners obviously regarded the performance as a divine revelation, whereas the more discerning knew only too well when it was an act of almost insufferable boredom to him.

There is, of course, a good reason, and a not too esoteric one, for the popularity of this piano piece, but there are other pieces of his



The Hands of Rachmaninoff

that have served him to better purpose as channels of sheer beauty. Memories are still vivid of the magic with which he created a pastel of the most exquisite coloring and haunting tenderness out of his Prelude in G Major at his recital here last November. And one could have wished to hear him play the lovely Prelude in E Flat or the one in G Sharp Minor more frequently.

Mellowed with Passing of Time

His evolution as a pianist was singularly interesting. In the earlier years of his career as such he was by no means the consummate artist that he eventually became. His playing was frequently criticized for being hard in tone and austere in feeling. There was one recital at Carnegie Hall a number of years ago when an almost repellent bitterness pervaded his reading of the Chopin B Flat Minor Sonata and tinged almost everything else as it came from under his fingers, but a valid explanation could have been found in happenings in his native Russia directly affecting him that could hardly have failed to embitter still further an exile with so passionate a love for his country as possessed him.

By many he was considered at one time a purely cerebral player, an opinion that sporadically renewed itself. There was even one occasion, several years ago, if the record demands complete candor, when his playing of an entire program scarcely rose above the level of the commonplace. But it is known now that not infrequently he was in great physical discomfort when he gave his concerts. Only four or five years ago the New York music critics with one accord took him severely to task for his playing of a recital program, only to learn a few days later that he had been suffering acutely during the recital and had forced himself to make the effort to go through with it.

As a pianist he was always first and foremost the composer. There was an orchestral quality in his playing natural to one whose destiny it was to be a composer and a conductor as well as a pianist. His playing at its best was characterized by a fine breadth of style and a large grasp of architectural line and proportion. He seemed essentially in his element when playing with orchestra and here he was always the master of the grand manner. He had command of a big, vibrant tone that invariably carried through the most heavily scored orchestral parts, and with his composer's instinct for massive and colorful sonorities he

(Continued on page 33)

The
NORFOLK MUSIC SCHOOL
of Yale University
Ellen Battell Stoeckel Foundation
at NORFOLK, CONNECTICUT
(1,300 feet elevation)
JUNE 21-JULY 30

For information write:

BRUCE SIMONDS, Director - Sprague Hall, Yale University, New Haven, Conn.

HAROLD BAUER

May HARTFORD, Conn.	Julius Hartt Musical Foundation 187 Broad Street
June NEW YORK CITY	Manhattan School of Music 238 East 105th Street
July BOSTON, Mass.	New England Conservatory of Music Huntington Avenue

Dr. Bauer's classes, which include private lessons and chamber music courses, continue throughout the year in New York at the
MANHATTAN SCHOOL OF MUSIC

SERGEI RACHMANINOFF DIES AT 70



Left:

Rachmaninoff in the Garden at His Home on Long Island

Right:

With His Two Grandchildren, Princess Sophie Wolkonsky and Alexander Conus, at the Rachmaninoff Estate Near Lake Lucerne in Switzerland in the 'Thirties



(Continued from page 7)

wrote one of his most widely performed orchestral works, 'The Isle of the Dead'.

In 1909 he came to America for a concert tour. He gave the first performance of his third piano concerto in New York under Walter Damrosch, and was engaged as pianist-conductor with the Boston Symphony. His success there was such that he was offered the regular conductorship of the orchestra in succession to Max Fiedler. He refused the offer (as he did another in 1918 at the end of Karl Muck's tenure). He returned to Moscow where he remained until the revolution in 1917. He became vice president of the Imperial Russian Music Society and conducted the Moscow Philharmonic, 1911-13. He also served as inspector of music at the Nobility High School for Girls in that city.

In America Since 1918

At the outbreak of the revolution Mr. Rachmaninoff escaped with his family to Sweden, where he was heard in several concerts, and in 1918 he came to America where he resumed his career as a concert pianist, seeking the aid of Leopold Godowsky in enlarging his then limited repertoire. Thereafter, he was heard each season in this country, living here most of the year but spending his Summers in Switzerland, where he acquired a small estate in 1931. In addition to his annual American tours he gave several concerts in Europe each year before the outbreak of the present war.

After many years in which Mr.

Rachmaninoff had been before the public here only as a pianist, he reappeared as a conductor, leading the Philadelphia Orchestra in a program of his own works in 1939 in Philadelphia and New York. In each instance it was the final program in a series of three devoted to him. In New York the first concert was on Nov. 26 when he was piano soloist under Eugene Ormandy in his Concerto No. 1 in F Sharp Minor and in the 'Rhapsody on a Theme of Paganini'. The Symphony No. 2 in E Minor was also presented. At the second program he played his Concerto No. 2 in C Minor and Concerto No. 3 in D Minor. Mr. Ormandy also conducted 'The Isle of the Dead'. The last concert in the series was on Dec. 10 when Mr. Rachmaninoff conducted his Symphony No. 3 in A Minor and the Choral Symphony, 'The Bells'. He led the same program in Philadelphia on Dec. 8 and 9, and was soloist with the orchestra under Mr. Ormandy there on Dec. 1, 2 and 4.

Best Known Works

In addition to 'Aleko' Mr. Rachmaninoff wrote two operas: 'The Miserly King' and 'Francesco da Rimini'. His purely orchestral works include: Three symphonies; the Fantasia 'The Rock', 'Caprice Bohemien', 'The Isle of the Dead'; and Three Symphonic Dances. He wrote four piano concertos: F Sharp Minor, C Minor, D Minor and G Minor (the last revised in 1936); also the 'Rhapsodie on a Theme by Paganini' for piano and orchestra. For chorus and orchestra he composed 'The Spring', a

cantata for baritone and mixed chorus; 'Liturgy of St. John Chrysostomus'; 'The Bells', a choral symphony for solo soprano, tenor and baritone, after Poe's poem (originally styled Symphony No. 3); a Vesper Mass in memory of Stepan Smolensky, and three Russian folk-songs. His chamber music consists of 'Trio Elegiaque' in memory of Tchaikovsky, Sonata for 'cello and piano, a quintet and a piano trio. His piano works include two Sonatas, more than thirty preludes, etudes, variations on themes by Corelli and Chopin and others. There are also nine works for two pianos. He also wrote some seventy-five songs, a dozen of which have been widely sung.

KEITH M. THOMPSON

FUNERAL RITES HELD

Greek Orthodox Burial Service Observed in Los Angeles

LOS ANGELES, Calif., April 2.—The first Greek service for the dead was said for Sergei Rachmaninoff at 8 o'clock on March 28 in the beautiful little Russian church on Micheltona Street. There was another on March 29 and a burial service from the same church on the morning of March 30.

The body lay in state at the altar of the church and about seventy close friends were summoned. There were many representatives from the large Russian colony. Also present were Louis Gruenberg, Dr. and Mrs. Mario Marafioti, Dr. Alexis Kall, Mr. and Mrs. Ignace Hilsberg, Mr. and Mrs. Peter Meremblum, Mrs. Dorothy Huttenbach, Werner Janssen and Ann Harding and Mrs. Leiland Atherton Irish.

Vladimir Horowitz was a daily attendant during Rachmaninoff's illness and waited until a few hours before his passing before leaving for New York.

I. M. J.

Russians to Play Rachmaninoff

A wire from Moscow to the New York Times stated that Sergei Rachmaninoff was to be honored by a series of concerts devoted to his works in April, including the first performance in Russia of the late composer's Symphony No. 3. Mr. Rachmaninoff's music was banned by the Soviet government following his criticism of Rabindranath Tagore, Indian poet, for the latter's championing of Soviet education.

Cuba Honors Three Composers

HAVANA, CUBA, March 25.—The three leading composers of Cuba—Ernesto Lecuona, Eliseo Grenet and Moises Simons—each received a gold medal from the Cuban government on Feb. 22, on the occasion of a gala concert at the Auditorium Theatre celebrating the first time in many years that all three men were in Havana at the same time.

National Piano Auditions Planned

The 1943 National Piano Playing Auditions, sponsored by the National Guild of Piano Teachers, will be held in May and June in 125 centers where over 10,000 students will appear. Among the judges will be Hans Barth, Walter Charnbury, Leslie Hodgson, Dorothy Kendrick, John Mokrejs, Elizabeth Newman, Harold Morris, Doris Frerichs, and Rose Raymond, all of New York. Carl M. Roeder, dean of the Guild, will head the judging staff.

Music and Art High School Lists Guest Teachers

Dr. Serge Koussevitzky heads the list of guest teachers at the High School of Music and Art for the current semester. Other distinguished musicians who have consented to meet groups of music students as visiting teachers or for discussions are Joseph Bennet, organist; Eli Siegmeister, composer and choral conductor; Joseph Szigeti, violinist, and Oscar Thompson, executive editor of MUSICAL AMERICA, and music critic of the New York Sun.

Michigan State College Trio Plays Brahms Work

A Trio of faculty members from Michigan State College is presenting performances of the Brahms Trio, Op. 40 for violin, horn and piano. Romeo Tata is head of the violin department, Bertram N. Haigh, French horn, is a former player with various symphony orchestras, and Gomer Jones, pianist, is teacher of composition at the college.

BRAILOWSKY AIDS MONTEUX FORCES

Replaces Rachmaninoff as Soloist with Symphony in His Concerto

SAN FRANCISCO, April 5.—With Alexander Brailowsky substituting for Sergei Rachmaninoff as soloist in the latter's Concerto No. 2 the season's ninth pair of Symphony programs drew record crowds and Pierre Monteux took pains not to offend the most conservative ears by refraining from giving anything more modern than Debussy's 'La Mer'.

Beethoven's 'Egmont' Overture and Brahms's Symphony No. 3 made up the first half of the program. Both were played with fine clarity and musical perceptivity, ranking among the finest of Monteux's classic readings. Mr. Brailowsky, who gave a stunning performance of the piano score, rightly insisted on sharing all his curtain calls with the conductor.

Third of the Young People's Symphonies directed by Rudolph Ganz was devoted to Russian music and introduced as soloist a sixteen year old

coloratura, Margery Lindquist, a charming young lady with a pretty voice which is being endangered through premature exploitation in music with which it is not yet prepared to cope.

A second recital of violin and piano sonatas by Felix Kuhner and Carl Fuerstner introduced the latter's Sonata Op. 21, written in 1942; Platti's in E Minor; Brahms's in A, Op. 100, and Beethoven's in D, Op. 12, No. 1. Both violinist and pianist were in excellent form and they gave a splendid performance.

Joseph James, Negro baritone, gave a pleasing performance of an excellent program in the Community Playhouse under the sponsorship of St. Rita's Guild of St. Cyprian's Church. Alberto Mayo was his accompanist. MARJORY M. FISHER

Thibault Fills Busy Season

Conrad Thibault, baritone, is in the midst of a busy concert season which is taking him to twelve states: New York, Virginia, Massachusetts, Florida, Wisconsin, New Jersey, Indiana, Missouri, Pennsylvania, Tennessee, New Hampshire and Connecticut. Recently, at the opening of the Red Cross War Chest drive, he was soloist for the rally in Philadelphia, held at the Bellevue Stratford Hotel.

TUTHILL 'BIG RIVER' GIVEN IN MEMPHIS

Symphony Conductor Leads World Premiere of Work Assisted by Chorus

MEMPHIS, April 5.—The World Premiere of 'Big River' was of major interest on the program of the Memphis Symphony, with the Women's Chorus, in its concert of March 21. Burnet C. Tuthill, the conductor of the orchestra, was the composer of this moving musical setting of a poem by John Gould Fletcher.

The poet, Mr. Fletcher, came from his home in Arkansas for the performance. He gave a reading of his work, which is a picture of the Mississippi River from its source through the many and varied scenes and modes of life along the banks, down to the gulf where it touches on Mexico, and out to sea.

Mr. Tuthill's music, starting with a rhythmic beat of drums, swells and widens as the river does. The climax is reached with the solo voice singing against a five-four beating of the snare drums. There is one bit of 'Big River' that is a gem of spiritual essence, a prayer for the wise use of the river sung by a cappella chorus.

Louise Richardson sang the solo parts with the Women's Chorus in the new work and in Debussy's 'Blessed Damosel'. Her solo with the orchestra was 'Depuis le Jour' from 'Louise'. She revealed fine musicianship, a beautifully trained voice and charming stage presence.

The purely orchestral numbers on the afternoon's program were Mozart's Overture from 'Figaro', the Second Symphony in D by Brahms, and Chabrier's 'Espana'.

NATLEE POSERT

ROCHESTER FESTIVAL TO BRING NOVELTIES

Eight First Performances Are Enumerated on Programs of American Music

ROCHESTER, N. Y., April 5.—Eight first performances are mentioned on the five programs of the thirteenth annual Eastman School Festival of American Music, to be held from April 13 to 17 under the direction of Dr. Howard Hanson, head of the Eastman School of Music. These works are: 'Encantamento' and 'Danza Brasileira' by Camargo Guarnieri, Burrill Phillips's Concerto for Piano and Orchestra, the 'Five Pieces for String Orchestra' of Domingo Santa Cruz, 'Hymn to a Free France' by Bernard Rogers, Tommy Goodman's 'Overture', the Symphony for Chamber Orchestra by William Bergsma and Kent Kennan's Suite.

Also on the schedule are works by Hanson, Cowell, Powell, Sowerby, Cadman, Bloch, DeLamarter, Harl McDonald, Griffes, Deems Taylor, Wynn York, Douglas Moore, Chadwick, Wagenaar, Gershwin, Harris, Randall Thompson, Wayne Barlow, Allen I. McHose and Thomas Canning.

Concerts in the Eastman Theatre and Kilbourn Hall will be conducted by Dr. Hanson, Dr. Paul White, Frederick Fennell, Dr. Herman Genshart and Mrs. Harris. Soloists are to include Henry Cowell, Sylvia Muehling and Robert Schultz, pianists, and Jacques Gordon, violinist. The Eastman-Rochester Symphony, the Eastman School Senior and Junior orchestras, the Little Symphony and the Eastman School Choir will take part. A ballet program will be under the direction of Thelma Biracree.

New York Concerts

(Continued from page 19)

patrick were notable collaborators in the particularly stimulating Bach and Falla pieces. The set of Handelian excerpts were charmingly arranged by Sir Thomas and they should be a valuable addition to chamber orchestra literature. R.

Sarah Gorby in Folk Songs

A distinctive program of folk songs of several nations was given by Sarah Gorby in the New York Times Hall on March 30 with Aron Pressman at the piano. Especially effective were the Hebrew songs, ancient and of the 16th century, which opened the list. Others in which Miss Gorby displayed musicianship and insight into the texts were old French songs, Rumanian and Russian gypsy songs, Creole works and newer Soviet songs. F.

Ukrainian Leontovich Chorus

Conducted by Frank H. Ilchuk, the Ukrainian Leontovich Chorus appeared in Town Hall on the afternoon of March 21, with Maria Dmytryshyna and Mary Holod-Kowaschuk as soloists, Sonya Slatin as accompanist, and Zlatko Balokovic as guest artist, accompanied by Hendrik Endt. The violinist played works by Chopin, Smetana, Rimsky-Korsakoff-Hartman, Manojlovic and Suk. The chorus sang folk and art songs in their original languages and displayed refinement of tone and skillful balance. Their native costumes made an attractive appearance. F.

Busch Chamber Music at Museum

Adolf Busch and his chamber players gave two more concerts in the Metropolitan Museum of Art on March 20 and 27, playing at the first the Haydn String Quartet in G Major Op. 77, the Beethoven String Trio in C Minor, Op. 9, No. 3, and the Mozart Divertimento in D Major, No. 17. Beethoven's Septet in E Flat Major, Op. 20, and Schubert's Octet in F Major, Op. 166, were the works heard at the second event. The fine artistry of the ensembles was deeply appreciated by the audience of museum members. F.

Study MUSIC and DANCE

COLORADO COLLEGE
At the Foot of Pikes Peak

June 14 to August 20, 1943

ROY HARRIS
HANYA HOLM
JOHN C. WILCOX
JOHANA HARRIS
ARCH LAUTERER

Members of College Faculty and
Hanya Holm Professional Dancers
For Detailed Information address
Director of Summer Session
Colorado Springs, Colorado

Boston University

Careers in Music. B.Mus. or Diploma in Voice, Piano, Organ, Violin, Cello, brass, woodwind and percussion instruments. B.Mus. in Composition, Church Music, Musicology, B.Mus. and M.Mus. Ed. in Public School Music. A.M. through graduate school. Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Dorms. Catalog. COLLEGE OF MUSIC, 72 Blagden St., Boston.

PHILADELPHIA CONSERVATORY OF MUSIC



216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
Olga Samoroff, Mus. D.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in theory, composition, and all branches of music education. Courses leading to Diplomas and the B.S. and M.S. Degrees in Instrumental, Singing, and Public School Music Departments.

Catalog on request.

120 CLAREMONT AVENUE, ROOM 125, NEW YORK, N. Y.

The Mannes Music School

David and Clara Mannes, Directors. Leopold Mannes, Associate Director

COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ, Violin, Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department
● Conducting. 157 EAST 74th STREET, NEW YORK BUTTERFIELD 8-0656
Steinway Piano

AMERICAN CONSERVATORY OF MUSIC-CHICAGO

Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog.

Address: JOHN R. HATTSTAEDT, President, 504 Kimball Building, Chicago

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
WARD LEWIS, Dean of the Faculty

BERYL RUBINSTEIN, Director (on leave of absence) 3411 Euclid Ave., Cleveland, O.

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music
ALAN IRWIN, DEAN NASHVILLE, TENNESSEE

OBERLIN CONSERVATORY OF MUSIC

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE. Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate. Write to Oberlin, Ohio, for catalog and information.

BRENAU CONSERVATORY OF MUSIC

A DIVISION OF THE BRENAU COLLEGE FOR WOMEN
Confers Bachelor of Music Degree or A.B. with majors in Music or Speech and Drama
Individual instruction, voice and instrumental, by eminent teachers
For Catalog, address: BRENAU CONSERVATORY, Box 8-4, Gainesville, Georgia



In the Bohemian Grove, San Francisco

(Continued from page 6)

music of the past, and only the best of it, that will endure, which is quite as it should be.

Rachmaninoff's music has gained not only a popularity second to that of no composer of today, but affection, too. Hackneyed, indeed, is the Prelude in C Sharp Minor, and only somewhat less so the Prelude in G Minor, two of his compositions which became "popular classics" in his own lifetime. But that does not make their actual worth less. Consider that the C Sharp Minor prelude is Op. 3, No. 2—the composer was nineteen!—and the G Minor, Op. 23, No. 5. Of the two sets of preludes, for which he is best known as a composer, there are others that possess far greater subtleties than these two. This, however, does not make them better, though it may explain their being less widely known. But whether we speak of the Rachmaninoff piano pieces which the whole world knows, or those which only pianists and ardent music lovers know, the message that all of them speak is the same, one of beauty; this is music of melodic freshness and harmonic appropriateness, combined with a sure touch and complete mastery. Here is no groping in the dark, no cerebral devising of art for art's sake. The musical speech that strikes our ears is an authentic utterance.

More than anything else does this account for the world favor of Rachmaninoff's music. It is music of this kind that is accepted by musicians and music lovers alike, and by music critics, too. Only music which can be enjoyed by all has a real place; only music which does not require explaining by specialists is music that is and will be cherished.

The Popular Second Concerto

Rachmaninoff wrote four piano concertos and the Rhapsody on a Theme by Paganini, the same theme Brahms used for his mighty variations for the piano. The Russian master's Second Concerto, the one in C Minor, Op. 18, is not only the most popular of his works for piano and orchestra, but it is the most popular piano concerto since Tchaikovsky's First Concerto, the one in B Flat Minor, Op. 23, with which our writers of popular music have been having such a good time during the last year and a half. The reason for it is quite evident. No piano concerto written since Rachmaninoff's Second is as good a concerto, and the public, an infallible judge, has recognized that fact with quite as much certainty as judges trained in the technical side of the art. The never-ending richness of thematical material, from the opening chords of the solo piano to the majestic proclamation at the close of the best known theme of the concerto, has won it a place in the repertoire of concert pianists throughout the world. Let no one for a moment think because it is free from musical complexi-

Rachmaninoff, the Composer

ties that it is less worthy than some concertos by contemporary composers which possess them, and little else. And already the Third Concerto, the one in D Minor, Op. 30, bids fair to rival the Second Concerto, the Third being played more and more frequently in recent years. This is true also of the Rhapsody on a Theme by Paganini, composed much later, which is finding an increasing number of exponents and admirers.

Of contemporary symphonies, Rachmaninoff's Second, Op. 27, stands apart. For new symphonies are for the most part performed and forgotten, perhaps undeservedly. Yet that has been their fate. This Second Symphony has held its place. Despite its length, and length is a handicap for a symphonic work, it continues to be performed to delighted listeners, wherever symphonic orchestras are active. For Rachmaninoff, unlike many pianist-composers, wrote for the orchestra with very great mastery. Who has heard this symphony and not revelled in the loveliness of the principal

dedicated to making propaganda for it, which in days to come, they say, will be generally accepted by the music loving public. (We are told this despite the fact that history has very conclusively shown that it is not so.) A lot of it is being written today by composers, who in many cases would speak of Rachmaninoff with little regard and less than admiration, who could not for the life of them write a single melodic phrase comparable to Rachmaninoff's best.

"The Bells" a Splendid Work

In addition to the works I have referred to the output of Rachmaninoff includes a setting of Poe's "The Bells," in Balmont's Russian translation, for solo voices, chorus and orchestra, a splendid work; the two Suites for two pianos, both well known, the fine Sonata for 'cello and piano, Op. 19, the Trio Elégiaque, Op. 9, for piano, violin and 'cello, rarely played; the tone poem "The Isle of the Dead," Op. 29, in certain ways his best orchestral composition; an unpublished First Symphony, Op. 13, the Third Symphony, a Vesper Mass, Op. 37, a cantata, "Spring," sung in New York many years ago by the Schola Cantorum under the late Kurt Schindler, a neglected Piano Sonata in D Minor, Op. 28, and a Second Sonata in B flat minor, Op. 36, the Ten Preludes, Op. 23, and Thirteen Preludes, Op. 32, the lesser known Etudes Tableaux, Op. 33 and 39, for the piano and many other piano pieces. (Five of the Etudes Tableaux have been orchestrated by the late Ottorino Respighi with considerable success.) There are also three operas, "Aleko," "The Miser Knight," and "Francesca da Rimini," the libretto for the last named the work of Tchaikovsky's brother, Modeste. And there are eight opus numbers of songs—Op. 4, 8, 14, 15, 21, 26, 34 and 38—seventy-seven songs of imperishable beauty, which will repay study on the part of singers in the main familiar with only a few of them.

There have been composers who have left us a longer list of compositions than has Rachmaninoff. He, unlike many of his colleagues, did not devote all his time to writing, as he was active also as concert pianist and conductor. But there have been few who have attained so high a standard in all they wrote as did Sergei Rachmaninoff, one of the noblest musical figures of our time. It is this that makes me feel that a good portion of his music, the best of it, as I have said, will endure for many years to come and bring pleasure to audiences of the future as it has to us.



With Mrs. Rachmaninoff

theme of its Adagio, a clarinet solo unmatched in the entire symphonic literature! Who has listened to the opening Largo of the first movement, before the Allegro moderato begins, and failed to be impressed?

Quality of the Songs

With his songs, too, a reputation could well have been made. Here was a pianist-composer who wrote songs for singers to sing and musicians to praise, unlike most pianist-composers whose songwriting so often suggests that the voice parts were written after the piano parts, not simultaneously with them. Think of the exquisite little song, 'The Island', the impassioned 'When Night Descends', and 'O, Cease Thy Singing, Maiden Fair', the tender 'To the Children', the last three sung unforgettably by John McCormack in his wonderful recitals in the twenties; and 'The Soldier's Bride' and 'Christ Is Risen!' I have named but a few that occur to me readily; there are many more equally alluring, including the exultant 'Floods of Spring', which always stirs the senses.

That quality, of which I have spoken, the human, unaffected, sincere, melodic pulse which is to be found in everything Rachmaninoff wrote, no matter for what medium, is in truth the breath of life, present in all music that is performed throughout the world and accordingly loved by all who hear it. Only music that exerts this wide appeal is music that will be known to other generations. This is music for the future, in sharp contradistinction to music "of the future." The latter, we are told, is the music that is understood and liked by a small (generally self-appointed) circle,



Reading Proofs on the Third Piano Concerto (1908)

NEW MUSIC: New Piano and Choral Music Issued

A NEW SCHERZO FOR THE VIOLIN AND RE-HARMONIZED SPIRITUALS

FOR the violinists Leo Dubensky has written a Scherzo, with piano accompaniment, that has a rhythmic and melodic appeal bound to ensure popularity for itself as a program number, for a final group, or as a piece for encore or radio purposes. It is published by G. Ricordi & Co.

After an Andante introduction it launches into a crisp, sparkling Allegro of perpetual-motion character, which is later interrupted by a slower section that provides a good dramatic contrast before the recurrence of the main part in slightly abbreviated form. This is a piece for violinists equipped with agile fingers and cleancut articulation.

Choral groups have the same firm to thank for excellent new editions of three of the most beautiful Negro Spirituals, 'City Called Heaven', 'Somebody's Knocking at Your Door' and 'Roll, Jordan, Roll', for mixed voices a cappella, with solo parts. The harmonizations and arrangements are the work of George W. Kemmer, who has knowingly provided opportunity for the most appealing devotional effects in the first two and for full-throated tonal opulence swinging on to a final climax of exciting brilliance in 'Roll, Jordan, Roll'.

EASTER AND LENTEN NOVELTIES FOR THE CHOIRS AND ORGANISTS

NEW Easter carols of unusually fine quality are published by the H. W. Gray Company. One is a beautiful setting of archaic churchly flavor by Ralph E. Marryott of a traditional text, 'All in the Morning', for mixed voices in four parts, and another is a brilliantly sonorous anthem by W. A. Goldsworthy, 'Morning Red', with words by Rossiter W. Raymond, in which a skillfully developed crescendo of repetitions of 'Christ Is Risen' in the closing pages reaches an exultant climax.

Then an arrangement made by Clarence Dickinson of Reimann's version of the Sixteenth Century Georg Joseph's 'The Soul's Rejoicing', for soprano and alto, two sopranos, or soprano, alto and bass, has an individual charm in the flowing melodic character of its regularly alternating faster and slower parts, the latter being of almost naive simplicity. More strictly for the Lenten season is 'A Lenten Carol', an arrangement by W. Glen Darst of a Nineteenth Century French choral, 'Quittez Pasteurs', as a unison anthem for mixed voices with descant. This is a lovely setting of a text taken from Isaiah.

For the organists, and specifically for late Lenten and Good Friday use, the Gray House has brought out a tasteful arrangement by George J. Bennett of the 'Good Friday' Music from Act III of Wagner's 'Parsifal' and also a knowingly wrought transcription by Harvey Gaul of the strongly appealing piece, 'A Negro Once Sang of Good Friday', from his



Leo Dubensky

Ulric Cole

string orchestra suite, 'From a Pine Creek Church House'. The basis of this piece is the Spiritual 'Were You There When They Crucified My Lord'? For Easter use there is a similarly well devised arrangement by Homer Whitford of 'Awake, Thou Wintry Earth' from Bach's cantata, 'Praised Be the Lord'.

A ROBERT MAC GIMSEY SONG AMONG DITSON NOVELTIES

NEW publications from the Oliver Ditson Company (Theodore Presser Co., distributors) embrace songs and instrumental collections of various kinds. Of the songs one is by Robert MacGimsey, 'I Am a Vagabond', with words by Don Blanding, a fluently written song with the ready resourcefulness in turning a pleasing melodic line that this prolific composer has so successfully developed. It is a virile, straightforward song for a man singer. 'Wild Geese', by Paul Koepke, a setting of words by Frederick Peterson, is a poetic musical concept of a poetic text, picturesque in both its melodic contour and its well-fashioned accompaniment. The range is for medium voice.

One of the collections is a set of Eighteen Compositions for the Organ, compiled by Robert Elmore, who chose the material for its eminent suitability for service use in every case, each piece possessing the requisite dignity and nobility of style. He also confesses that each number is one that he himself especially enjoys playing, and he singles out the Glazounoff Prelude in D, the 'Christe Redemptor' by J. Sebastian Matthews and W. R. Voris's 'Canto Calmata' for special mention as preludes of a certain mystical character; Roland Diggle's 'Toccata Jubilant' and William T. Best's 'Christmas Postlude' as brilliant, exciting postludes, and William S. Nagle's 'A Christmas Carol', Ralph E. Marryott's 'Lo, How a Rose E'er Blooming' and Nicholas Stcherbatcheff's 'The Shepherds' Pipes and the Star' as Christmas specialties of unusual charm. No less desirable for their individual purposes are the other numbers, by Bach, Franck, Candlyn, Colborn, Mailly, McColin, Reiff, Shure, Skillman and Stoughton, in this unusually inviting collection.

There is also the Ditson Album of Piano Solos, containing pieces of medium difficulty, or less, by American

composers. 'The Pines' by H. Alexander Matthews, a 'Temple Dance' by Homer Grunn, 'Jeunesse', a valse de ballet' by Charles Fonteyn Manney, 'The Brooklet' by Cedric W. Lemont and 'The Cathedral at Twilight' by Bernard Wagness, form a cross-section of the contents. This collection of seventeen pieces would seem especially useful for reading purposes.

LIFE IN NEW YORK PROMPTS 'METROPOLITONES' FOR PIANO

IN 'Metropolitones', a set of three pieces for piano just published by G. Schirmer, Ulric Cole discloses in the most convincing manner the possession of hitherto unsuspected versatility. On various occasions in the past Miss Cole has sent her fine creative gift on adventurous journeyings that have yielded significant artistic returns, but that gift has functioned only on the more rarefied strata of art up to now. In these pieces, however, she has made tangible contact with the scenes of everyday life in a great city and has found a way of lifting colloquial language and idioms onto a high though readily accessible artistic plane.

The three 'Metropolitones' are 'Harlem Meander', 'Lullaby in the Park' and 'Man-About-Town'. The first, bearing the indication "easy-going", is a sauntering sublimation of Negro rhythm, with a touch of nostalgia that makes its appeal especially vivid, while the 'Lullaby in the Park' is a charming little cradle-song, simple in melodic line and with a rocking rhythm of irresistible potency of suggestion. Then 'Man-About-Town', the most elaborate of the three from the playing standpoint, swings along with a fine, dotted-note swagger and care-free nonchalance. These engaging pieces will undoubtedly make a much wider public conscious of the exceptional talent of their imaginative and technically excellently equipped composer.

LETTERS OF AMERICAN WOMEN IN CHORAL SETTINGS BY GAUL

WITH his long-familiar ready adaptability to the spirit of whatever text may come to hand Harvey Gaul has now begun a new series of Patriotic Anthems that are of special interest to women and accordingly written for four-part female chorus. The three now issued are 'A Quakeress Writes to Dolly Madison', 'Margaret Fuller's Epistle and Gospel' and 'Abigail Adams's Petition for John Adams'. J. Fischer & Bro. are the publishers.

The text of the first is a condensation of a letter written to Dolly Madison by one, Rebekah Hubbs, of the Philadelphia Society of Friends, after the settling of the War of 1812. It is a friendly spiritual admonition ending in traditional phraseology, "Dear friend, I remain Rebekah Hubbs." The second is from 'Woman in the 19th Century' by Margaret Fuller, one of America's leading Feminists of the first half of the Nineteenth Century, the excerpt setting forth no Feministic doctrines but simply the conviction that it is woman's principal concern that her life may be beautiful. For the third Mr. Gaul has quoted a prayer for John Adams from a letter written to him by Abigail Adams on the occasion of his taking office as President of the United States.

These texts are all of peculiar interest and in his settings of them Mr. Gaul has again made impressive use of that resourceful cunning in fashioning apt and eloquent musical garments for given words which he has so happily brought into play on many previous occasions. Needless to say, they are all well written for their choral purpose, while women's groups will find any one of them an interesting

novelty for a program. The Quakeress's letter requires four minutes, the Margaret Fuller epistle takes three, and the Abigail Adams prayer, five.

In addition, Mr. Gaul has now made an arrangement for women's voices in four parts of his impressive setting of 'Daniel Webster's Collect for Americans' (text from Daniel Webster's Charlestown speech), published by the same firm for mixed voices last year. L.

BRIEFER MENTION

For Orchestra:

Three Moods and a Theme, by Gustav Klemm, scored by Ferde Grofé, for orchestra, with guitar and bells or vibraphone (Presser).

'The Army Air Corps', by Robert Crawford, official song of the United States Army Air Corps in vocal orchestration usable for orchestra alone by J. S. Seredy (C. Fischer).

Toccata by Girolamo Frescobaldi, freely transcribed for orchestra by Hans Kindler. A finely balanced and sonorously dignified and colorful transcription involving a performance-time of slightly more than five minutes (Mills Music).

'Let Freedom Ring', overture by Clifford Demarest with an exhilarating swing, published in three different schedules of instrumentation (Remick).

Chaconne in G Minor, one of Henry Purcell's finer compositions, authoritative judgment and sense of orchestral effect by John Barbirolli. Performance time is eight minutes (C. Fischer).

'Freckles', an appealing little 'pizzicato novelty' by Merle J. Isaac for string orchestra. A three-minute piece (C. Fischer).

For Plectrophone Orchestra:

'Artist's Life', by Johann Strauss, knowingly and effectively arranged by Jack Lundin for orchestra of mandolins, mando-cello, mando-bass, banjos, Spanish and Hawaiian guitars and drums (C. Fischer).

For Cornets or Trumpets:

'Exultation Waltz' and 'On the Mall in the Twilight', by Edwin Franko Goldman, the former, an attractive waltz well designed for the instruments, issued both as a solo with piano accompaniment and as a trio; the second, a march with a fine swing adapted from 'On the Mall' as a solo for B-flat cornet or trumpet (C. Fischer).

For Piano-Accordion:

'Hora Staccato', by Dinicu-Heifetz, as arranged for still another instrument by Bernard Alkoff (C. Fischer).

For Double Bass:

Sonatina by Arthur Olaf Andersen, a composition in three short movements, musically attractive in the traditional style, and well written to display the tonal possibilities of the instrument to the best advantage (C. Fischer).

'The Teddy Bears' Frolic', by John W. Bratton, arranged for string bass with piano accompaniment by Douglas MacLean, a jolly little humoresque that gives the instrument an unusual opportunity to disport itself playfully (Witmark).

For French Horn:

Concerto for French Horn, No. 3, by Mozart, knowingly arranged and adapted for horn in F, with a new cadenza, by Max Pottag. A number of cuts are suggested to shorten the time of performance (C. Fischer).

The Outstanding Easter Song RACHMANINOFF'S CHRIST IS RISEN!

High or medium (D to F) Low (B to D)

Published also as an Anthem for Mixed Chorus
arranged by T. Tertius Noble

THE LORD IS RISEN!

12 cents

Galaxy Music Corp., 17 W. 46th St., New York

BOOKS: Newmarch on Czech Music—Soviet Composers Discussed

'The Music of Czechoslovakia'

WHETHER or not the late Rosa Newmarch was the person best fitted to write a book about the great musicians of Czechoslovakia, the compact little volume issued by the Oxford University Press should be welcomed with gratitude. The English speaking people know far too little about one of the most musical countries on earth. Their appreciation is limited to a mere handful of compositions by Smetana, Janáček, Novak, Fibich, Suk, Martinu. Dvořák, to be sure, is not exactly neglected in England or America, though in the case of his operas ignorance remains thick as a London fog.

Everybody knows, of course, that Mozart had not greater admirers than in Prague and many are aware that masters like Beethoven, Schumann, Berlioz, Liszt, Chopin, Weber, Wagner were at an early date appreciated among the Czechs for what they were worth. But relatively few Anglo-Saxons realize what treasures of inspiration dwell in the lyric dramas of Smetana and of Dvořák or in certain of the more modern stage pieces of Janáček. And there are few convenient books to make these facts known. A really good English biography of Smetana is sadly wanting. Admirers of Dvořák are rather better served with the recent translation of the Sourek-Stefan volume.

About the rest, the field offers lean pickings. To be sure, men like Fibich, Suk, Novak, Jeremias, Talic, Foerster and some of the smaller fry did not make enough noise beyond the borders of their country to stand in pressing need of biographical consideration. But it is well to have some facts about their work and its significance to obtain a perspective and a picture of various forms of creative activity within the Czech frontiers, just as it is valuable to know something about the earlier race of Czech musicians and the richness of Czechoslovak folklore. Such information Mrs. Newmarch supplies in just about the right proportion.

In America—and it appears in England, too—Smetana means very little more than 'The Bartered Bride', the symphonic poem 'Vltava' and the E minor Quartet. Latterly things have picked up a bit (in America, at least), but we are still far from possessing a just perspective. The pres-



Rosa Newmarch

ent reviewer, who has been so fortunate as to hear most of the Smetana operas in Prague and elsewhere abroad, has been tireless in preaching the cause of such works as 'Libuše', 'Dalibor', 'The Kiss', 'The Secret', 'The Two Widows'. The first two, for example, are as different from 'The Bartered Bride'—which Smetana himself regarded as a mere trifle—as can be imagined. 'Dalibor', for instance, a genuine lyric tragedy, despite all its outward resemblance to 'Fidelio' and 'Lohengrin', is a superb work that logically belongs in the Metropolitan Opera House, where it could with perfect justice be given in English and where cast and conductor for it are available. 'Libuše', though musically even grander, possesses certain local and nationalistic significances which might stand in the way of its lasting popular success, though it could today awaken a thrilling response if properly given.

Mrs. Newmarch's book suffers from some curious insularities of viewpoint and judgment which to some degree prejudice its very real value. It is a little difficult to understand her belittlement of 'Dalibor', for instance, and to select as preferable for performance before an English audience 'Libuše' and 'The Kiss'—which, for all their magnificence and charm have a local appeal to which it is difficult to imagine a non-Czech public would readily reacting. Yet she regards 'The Kiss' as "the most transplantable of Smetana's operas"—a viewpoint which, allowing for all the loveliness of the opera, is somewhat difficult to share.

It is hard, likewise, to follow the Newmarch argument that Dvořák's adorable 'Rusalka', whose beauty she appears to underestimate, is "too sentimental, too old-fashioned for a generation whose taste in the fantastic is catered for by Stravinsky's 'Nightingale' and Prokofiev's 'Love of Three Oranges'." Just how important a figure do those two works cut today, when they seem about as remote from us as 1920?

It is pleasant to find the author estimating Janáček's 'Jenufa' at something like its real value. The work was killed in New York because it was not presented according to its authentic style and homely spirit. Properly interpreted the opera is actually one of the great masterpieces of modern times. One can agree wholeheartedly with Mrs. Newmarch, moreover, when she maintains that a delightful fantasy like Janáček's animal opera, 'The Sly Little Fox', might well—despite difficulties of transplantation—become a popular opera abroad. It could, undoubtedly, provided its per-

formance were sufficiently intimate and imaginative and it were not handled in the full-blown manner of grand opera. On the other hand the present reviewer with the best will in the world was never able to work up enthusiasm over the dryly declamatory 'Makropoulos Affair' or the incredibly dreary 'House of Death' which certain Janáček devotees, including Mrs. Newmarch, appraise far above what, to this hearer, they have seemed worth.

H. F. P.

Data on Soviet Composers

'TWENTY Soviet Composers', by Rena Moiscenco (Keynote Series, book 1, published by Workers' Music Association, London, 1942) is a useful little book, which gives biographical and bibliographical data. It would be easy to name another twenty which should be included in any survey of Soviet music, but the economic restrictions necessitated this curtailment. In order to reflect the trends of the majority of Soviet Republics, the author has included names of little-known composers such as Gadzhibekoff of Azerbeidzhan, Kiladze of Georgia, and Korniloff of the Yakutia. The inclusion of Spendiaroff, who died in 1928, seems unnecessary, for he belonged to the pre-Soviet era of Armenian music.

The publishers state their views on the role of art in society in the following words: "Imagine a people of so many diverse nationalities consciously fostering their arts as a social activity, pooling their cultural resources and experiences, sustaining their artists at the expense of the whole community—above all, planning their art as they do their economy—study the results and the effect on the spirit of such a people at a time of crisis like the present—and you get an effective answer to those critics who still maintain that art has nothing to do with politics!" The author adds her own comments: "It is a fact that the Soviet State plans its music as well as other things, but one should bear in mind that the Soviet State is the Soviet people themselves."

In support of this standpoint, the author tells, in the biographical note on Prokofiev, how "the world of western actuality which surrounded Prokofiev hampered the successful growth of his favorite type of musical

composition, that of music for the theater." The author reminds the reader that upon Prokofiev's return to the Soviet Union, he regained his creative powers, and composed twenty-seven works within five years.

Some fresh light is thrown on the crisis in Shostakovich's career after the condemning articles in 'Pravda' in 1936: "Under the wise and friendly guidance of Maximilian Steinberg, encouraged at all times by fellow-composers, Shostakovich struggled with his problem. But he did not follow the path of superficial reconstruction. Instead, after months of deep internal self-examination, he succeeded in finding new artistic means for the creation of compositions totally different in quality from those earlier ones when his musical personality was submerged in the swamp of formalism."

Besides Prokofiev and Shostakovich the composers represented in the book are Boris Asafiev, Eugene Brusilovsky, Oles Chishko, Isaac Dunayevsky, Ivan Dzerzhinsky, Useir Gadzhibekoff, Reinhold Glière, Michael Gnesin, Aram Khatchaturian, Tikhon Khrennikoff, Grigori Kiladze, Tikhon Korniloff, Nicolas Miaslovsky, Zachary Paliashvili, Yuri Shaporin, Alexander Spendiaroff, Maximilian Steinberg, and Valeri Zhelobinsky. N.S.

OUR PASCHAL JOY

An Easter Song
by
Pietro A. Yon

High and Low Keys.....ea. .60

Also published in various
choral arrangements.

J. FISCHER & BRO.
119 WEST 40TH ST.
NEW YORK, N. Y.

DUSOLINA GIANNINI



Soprano

Metropolitan
Opera Company
is programming
this season

THE PHILANDERER

by Mortimer Browning
(high and low)..... .50

RECUERDO

by Castelnuovo-Tedesco
(high)..... .50

Published by

CARL FISCHER, Inc.

119 West 57th Street NEW YORK 62 Cooper Square
Boston • Chicago • Dallas • Los Angeles

G. SCHIRMER

A NEW BOOK OF FIRST IMPORTANCE

Models for Beginners in Composition

by Arnold Schoenberg

Although the distinguished author is known for the advanced tendencies of his own latest works, there is no contemporary composer more profoundly imbued with the spirit of the masters.

This book is the result of practical teaching at the University of California. Intended for use as a text-book in universities, colleges, and music schools, or for self-instruction by the beginner. It presupposes some knowledge of harmony and counterpoint on the part of the student.

Music Examples, Syllabus, and Glossary

Price Complete, \$2.00

3 E. 43rd St.

G. SCHIRMER

New York, N. Y.

TO ALL LOVERS OF BALLET

THE WORLD FAMOUS BALLET

"LES SYLPHIDES"

Music by Chopin, Edited by Constant Lambert

COMPLETE PIANO SCORE

Price 5/- net

This is the first authentic edition which brings together the various works of Chopin into the actual complete form as used by the world's leading ballet companies.

J. & W. CHESTER, Ltd.

11, Great Marlborough Street, LONDON, W. 1, ENGLAND



OPERA STUDENTS PREPARE PRODUCTION

Viktor Fuchs, Voice Teacher and Opera Expert, Pauses with a Group of His Students during a Rehearsal of 'Betrothal by Lanternlight' and 'Fortunio's Lovesong' by Jacques Offenbach, the Latter in a New Version by Mr. Fuchs, at Hunter College

Students of Viktor Fuchs presented two one-act operas by Offenbach at the Hunter College Auditorium on March 5 for the benefit of the Student Aid Fund. In 'Betrothal by Lanternlight', Marcus Sorisio, Phyllis Garmel, Alice Markarian, Anita Russell and

Anita Phillips were heard in leading roles. Charles H. Mann, Jane Riehl and Luba Kowalska led the cast of 'Fortunio's Love Song'. Franz Mittler was the music director, and the Hunter College chorus under Anders Emile assisted.

FACULTY MUSICIANS HEARD IN CLEVELAND

Institute and Settlement Music School Present Programs—Museum Events Given

CLEVELAND, April 5.—March events at the Cleveland Institute of music began with a faculty recital given by Felix Eyle, new head of the violin department, and Arthur Loesser, head of the piano department. They played works by Mozart, Brahms, Dvorak and Sibelius.

The Cleveland Music School Settlement gave a program of unusual chamber music on March 8. The Brahms Sonata in F Minor for viola and piano, and Falla's 'Suite Espagnole' were played by Milton Thomas and Leon Machan. Vincent d'Indy's Suite in D was played by Louis Davidson, trumpet; Maurice Sharp and Ruth Ross, flutes; Joseph Koch and Vincent Greicius, violins; Fred Rosenberg, viola; David Greenbaum, cello; and Jacques Posell, double bass.

The Musical Clubs of Case School of Applied Science presented the forty-third annual Home Concert in Severance Hall on March 27 under George F. Strickling, director of the band, orchestra and glee club. Feminine students enrolled under the auspices of the Army Signal Corps appeared as "scenery" in the glee club number "The Girls of Auld Lang Syne." Guiseppe Gentile, an alumnus and now head of the vocal and opera departments of Youngstown College, was soloist.

Sunday organ programs played at

the Cleveland Museum of Art by the curator of musical arts, Walter Blodgett, included a 'Toccata for the Elevation' by Frescobaldi; Handel's Concerto No. 5; an Intermezzo by Eric Delamarter, and 'Rejoice, Ye Pure in Heart' by Leo Sowerby.

Programs under Mr. Blodgett's direction have been a piano recital by Stanley Butler, faculty member of Western Reserve University, and a program presented as part of the Conference to Aid Inter-American Understanding by Joaquin Nin-Culmell, composer and pianist. Composers represented on the latter program were, Antonio de Cabezon, Padre Antonio Soler, Rudolfo Halffter, Carlos Chavez, Fructuoso Vianna, Constantino Garto, Manuel de Falla and the artist himself.

W. H.

Mannes School Gives Opera

The Mannes Music School presented an evening of operatic excerpts and a performance of Offenbach's 'Marriage by Lantern Light' on March 28. Members of the opera department participated under the direction of Carl Bamberger. Ralph Herbert was the stage director. A series of April artist student broadcasts is being presented by the school on Thursday afternoons throughout April.

Eastman Pupils Give Recital

ROCHESTER, N. Y., April 5.—Dorothy Weaver, contralto, from the studio of Arthur Kraft at the Eastman School of Music, was heard in a students recital on Feb. 12, with Helen DeJager at the piano. Other pupils on the same program were Alois

Thush, violinist, pupil of Samuel Belov, accompanied by Frances Newman, and Richard Koons, trumpet, pupil of Pattee Evenson, accompanied by Benny Kemp.

SOPRANO AND BASS SING IN ROCHESTER

Lily Pons and Ezio Pinza Give Recitals—Ballet Theatre and Quartet Appear

ROCHESTER, N. Y., April 5.—On March 29, Lily Pons, soprano, with Frank La Forge at the piano, and Frank Versacci, flutist, gave her postponed concert to an enthusiastic audience that would not go home until the lights were put out. Miss Pons, who cancelled her concert earlier in the season on account of a cold, was in fine voice and spirit, and charmed the audience with her coloratura singing and gracious manner. She added several encores.

On March 19, Ezio Pinza, basso, was presented at the Eastman Theatre, under the direction of the Rochester Civic Music Association, with Gibner King at the piano. Mr. Pinza, replacing John Charles Thomas, won the approval of a large audience with his splendid voice, fine stage presence and mastery as a concert singer. Aside from one group of modern songs by American composers, his program was sung in Italian, and selected from a wide range of Italian classics.

On March 12, the Rochester Civic Music Association presented the Ballet Theatre before a sold-out house at the Eastman Theatre. The ballets performed were 'Swan Lake', 'Three Virgins and a Devil' and 'Bluebeard'.

The Gordon String Quartet was heard at Kilbourn Hall on March 16, by an audience that filled the hall and demanded encores. The quartets played were Mozart's in G, Shostakovich's in C, Op. 49 (first time in Rochester), and Schubert's in D Minor ('Death and the Maiden').

Verdi's 'La Forza del Destino' was brought to the Auditorium Theatre on Feb. 27, by the Rochester Grand Opera Company. A large audience welcomed Stella Roman, Metropolitan Opera Company soprano, as Leonore, and Sidney Rayner, also of the Metropolitan Opera Company, as Don Alvaro. Also in the cast were Pompilio Malatesta, Mildred Ippolito, Rosa Marrone, Edward Rizzo, Sostante Sorvino and Charles Leopold. Gabriel J. Simeoni was the very excellent conductor.

MARY ERTZ WILL.

Harmony Guild Gives Contemporary Latin-American Works

A program of contemporary Latin-American music was given by the Harmony Guild of New York, founded by Jean Buchta, on March 24. Composers represented were Lorenzo Fernandez, Carlos Lopez, Buchardo, Julian Aguirre, Terig Tucci, Camargo Guarnieri, Joaquin Nin, Manuel de Falla, Miles de Muzbo and M. L. Escobar. The artists were Ruth Kemper, violinist; Federico Jimeno, baritone, and a trio composed of Miss Kemper; Myrrha Alhambra, pianist, and Ruth Beeson, cellist. Gibner King and Rosario Shelton accompanied.

Kachouk Opens Opera Studio

Michel Kachouk opened a studio to instruct young American singers in the elements of Russian Opera in New York on April 5. The theory of music, ensemble and solo singing, and Russian language, diction and operatic history will also be taught. Russian opera artists and composers now in the United States are engaged as instructors.

MAYNOR APPEARS IN SAN ANTONIO

Soprano Sings on Friends of Music Series—Trapp Family Singers Return

SAN ANTONIO, TEX., April 5.—One of the finest concerts of this season was the recital by Dorothy Maynor, soprano, on the afternoon of Jan. 31. Arias from Gossec's 'Thesee' and Handel's 'L'Allegro', songs by Schubert, Strauss and Debussy, Korngold and Berger showed to advantage the singer's manifold gifts. The aria 'Du-puis le jour' from Charpentier's 'Louise' was included, also Barber's 'I Hear an Army'; Carpenter's 'Light, My Light' and a group of Spirituals. Ernest Victor Wolff played beautiful accompaniments. The concert was one of the Friends of Music series, sponsored by Mrs. James E. Devoe.

The Tuesday Musical Club presented the Trapp Family Singers for the third concert in their Artist Series on Feb. 9. San Pedro Playhouse was completely filled by an enthusiastic audience. The performance of Seventeenth Century compositions as originally written for ancient instruments was enjoyed equally with the singing of the family under the direction of Dr. Franz Wasner. Mrs. B. B. MacGimsey is chairman of the course.

The Ballet Theatre made its introductory appearance here on Feb. 17, before an audience that filled the Municipal Auditorium. 'Princess Aurora', 'Pas de Quatre' and 'Bluebeard' were given. Mrs. Devoe sponsored the event.

GENEVIEVE TUCKER

EASTMAN EVENTS LED BY WHITE AND HANSON

Junior Symphony and Concerto Concerts Presented—Young Artists Give Recitals

ROCHESTER, N. Y., April 5.—Recent events at the Eastman School of Music included a concert at the Eastman Theatre by the Eastman School Junior Symphony, Dr. Paul White conducting, on March 2, before a large audience. The program included Brahms's 'Tragic' Overture, Haydn's 'Military' Symphony, Wagner's 'Siegfried's Rhine Journey', and the Borodin 'Prince Igor' Dances.

The third of the Eastman School's "Concerto" concerts of the season was given at Kilbourn Hall on March 18. Dr. Howard Hanson conducted the Eastman-Rochester Symphony (a small group assembled for the purpose), with the following soloists: Margaret Craig, cellist; Margaret Gilbert, pianist; Glenn Garlick, violinist; Rima Rudine, violinist, and Harriette Slack, organist. Part of this program was broadcast.

On March 24, Dorothy Ziegler, pianist, was presented at Kilbourn Hall, from the class of Max Landow. Donald Ingalls, violin student of Jaques Gordon, gave a recital there on March 9. In the same hall Charles Doherty, clarinetist from the class of Rufus Arey, gave a recital on March 9, and on March 11, Glenn Garlick, violinist, was presented. On March 15, Eugene Altschuler, violinist, was presented as a candidate for Performer's Certificate.

M. E. W.

WILLIAM S. BRADY

Teacher of Singing
257 WEST 86th ST., NEW YORK CITY
Telephone: TRInclair 4-2818

JUILLIARD SCHOOL OF MUSIC ERNEST HUTCHESON, President JUILLIARD SUMMER SCHOOL GEORGE A. WEDGE, Director July 5 to August 13, 1943

ANNOUNCES

Its regular program in all branches of music
Special intensive courses applicable to the war effort
One-week "refresher" courses in repertoire and teaching aids
Program for high school students

Catalog on request

120 Claremont Avenue Room 122 New York, N. Y.

Rachmaninoff, The Pianist

(Continued from page 29)

always knew how to make the most effective use of the piano. In the course of his series of three concerts of his own compositions with the Philadelphia Orchestra in November and December of 1939 he gave memorable performances of his first three concertos and the Rhapsody on a Theme by Paganini. More recently, as soloist with the same orchestra, he reintroduced his fourth concerto in a revised version, but neither it nor the first or third will ever rival the second in popular favor.

Not Exponent of a School

In no sense was he an innovator as a pianist, nor was he an exponent of any particular "school" of technique. Apart from touch and tone quality, always an individual thing with pianists of great musical endowment and more indicative of personality in some cases than in others, there was nothing especially distinctive about the sheer mechanics of his playing. He probably had no special pianistic asset not possessed by one or another of his great contemporaries.

His facility developed quickly from the very first with the great amount of playing thrust upon him, and, with his large hands and long, strong but supple fingers, he seemed to possess a technique so completely adequate to master every problem presented that his listeners probably never stopped to consider whether he was one of the super-technicians or not. He invariably played with complete physical poise. There were no distracting mannerisms, no needless gymnastics. He and his instrument were at one.

There was always much iron in the blood of his tone, but there was a time when it was not combined with more ingratiating elements as it was in the later years. As his style mellowed with his becoming more warmly human in the spirit of his playing his tone became more tenderly sensitive and more consistently beautiful.

For many in New York who had followed his career closely his recital in the early season of 1940-41 was a red-letter occasion, as it seemed to mark the highest interpretative

level that he had yet reached and consistently maintained. He was in an uncommonly expansive mood and the result was an afternoon of superb playing, suffused with glowing emotional warmth and a rare graciousness of delivery. Such of his program numbers as the 'Appassionata' and the Chopin D Flat Nocturne were made instances of truly creative playing. At his most recent recital here, on the other hand, he happened to be in one of his more detached and, consequently, less communicative moods and, while his playing had the same technical certainty and finesse, the old reservation of "cerebral" once more raised its head, until he offered an unforgettable experience of beauty in the after-program with his G Major Prelude and other added numbers.

For a quarter of a century he was one of the reigning princes of the piano. Inasmuch as his art had been steadily expanding along more and more opulent lines, one seems justified in assuming that had he lived he would have reached still higher levels of interpretative power. And so, for all his three-score years and ten, which had no meaning in so far as his capacities for achievement were concerned, the word "untimely" may be applied to his passing now with peculiar pertinence.

Metropolitan in Chicago

(Continued from page 5)

vocal and dramatic detail to the title role and gave a spirited account of the part. Zinka Milanov was fine as Donna Anna. Jarmila Novotna gave sparkle to the role of Donna Elvira and Bidu Sayao was a pert, beguiling Zerlina. Salvatore Baccaloni, the Leporello, extracted the full measure this part offers, interpreting it with admirable restraint. James Melton, as Don Ottavio, was convincing and his singing was admirable. Norman Cordon was impressive as the Commandant. Mr. Breisach conducted with spirited eloquence.

Licia Albanese won a personal

triumph for her Violetta in 'La Traviata', the final offering on April 3. Her interpretation caught the tragic implications and both singing and acting successfully imparted this feeling. Charles Kullman, too, gave a poignant tinge to Alfredo. Lawrence Tibbett sang magnificently as the elder Germont and the performance had a pace and spirit which had been lacking in the previous week's hearing. The balance of the cast included Thelma Votipka, Helen Olheim, Alessio De Paolis, George Cehanovsky, Louis D'Angelo, Lorenzo Alvary. Cesare Sodero again conducted.

CHARLES QUINT

Ballet Theatre

(Continued from page 8)

of the Gypsy girl. Mr. Laing was at his best as the young lover.

On April 4 Miss Markova scored another personal triumph in 'Giselle'. This oldest ballet in the current repertoire has become her vehicle and she reaffirmed her right to it at this performance. She was ably seconded by Miss Kaye, Mr. Semenoff and the corps de ballet. Agnes de Mille was the guest star in her popular little comedy, 'Three Virgins and a Devil'. Others were Miss Chase, Miss Lyon, Mr. Lazovsky and Mr. Robbins. The evening closed with a repetition of Tudor's 'Gala Performance' with Donald Sadler and John Kriza replacing the choreographer and Mr. Laing in the otherwise familiar cast.

Artists Announced for Cleveland Civic Series

CLEVELAND, April 5.—Artists announced for the season of 1943-44 by the Cleveland Civic Concert Association under the direction of Mrs. Emil Brudno are Jaroff's Don Cossacks, Vladimir Horowitz, Zino Francescatti, the Boston Symphony under Serge Koussevitzky, Jesus Maria Sanromá, Nathan Milstein and Ezio Pinza. W. H.

Opera Singers Heard on Radio Treasury Concerts

Herman Neuman, Musical Director of WNYC, Municipal Broadcasting System of the City of New York, re-

cently conducted the Station's Concert Orchestra in a series of Treasury Hour Concerts with Marjorie Lawrence, Josephine Antoine and Annamary Dickey, Metropolitan Opera sopranos, as soloists. Also heard with Mr. Neuman on the series were Robert Goldsand, Miklos Schwalb and Grace Castagnetta, pianists; Camilla Wicks, violinist; and Marjorie Hamill, light opera soprano.

Eugene Conley to Sing in Mexico

Eugene Conley, young American tenor, is scheduled for the annual Spring season at the National Opera House in Mexico, D. F. This will be his first Mexican engagement. Mr. Conley's roles will include the Duke in 'Rigoletto', Almaviva in 'The Barber of Seville', Edgardo in 'Lucia di Lammermoor', and Rodolfo in 'La Bohème'.

HELEN

CHASE

VOICE
Concert — Radio — Opera
318 West 84th Street, New York
TR. 7-9192 — EN. 2-5044
Teacher of
Distinguished Artists
including MARGARET SPEAKS

MME.

FREUND-NAUEN

Formerly with Metropolitan Opera Co.
Eminent European Vocal Teacher

Studio: 175 West 73rd St.

SChuyler 4-4864

CAROLINE BEESON FRY

Teacher of Singing

809 CARNEGIE HALL, NEW YORK
2 Orchard Parkway, White Plains, N. Y.

Summer Session at White Plains,
June 16-July 25. (Special Rates)

PETRO

YON

CONCERT ORGANIST

Tuition in Piano, Organ, and Composition
852 Carnegie Hall - New York, N. Y.

ROMANO ROMANI

Teacher of
ROSA PONSELLE

Studio: 171 West 57th St., New York, N. Y. 'Phone: Circle 6-0565

BERNARD U. TAYLOR

Teacher of Singing

Faculty: INSTITUTE OF MUSICAL ART, Juilliard School of Music
Address: 464 RIVERSIDE DRIVE, NEW YORK

Juilliard Summer School

EVAN EVANS

BARITONE

Faculty Juilliard Graduate School

Institute of Musical Art

Teacher of Singing

Chautauque Summer School

BELLE JULIE SOUDANT

TEACHER OF
SINGING

Faculty: Institute of Musical Art of Juilliard School of Music

Studio: Address: 200 West 57th Street, New York

Juilliard Summer School

KATE S. CHITTENDEN

Pianoforte
Repertoire
Appreciation

853 SEVENTH AVENUE, NEW YORK.

Tel. Circle 7-5325

Mrs. H. H. A. Beach

Composer-Pianist

THE BARCLAY

111 East 48th St., New York

Leon Carson

Teacher
of Singing

(Member Amer. Academy of Teachers of Singing)
Repertoire - Program Building
160 West 73rd St., New York City
TRaf. 7-6700 SUsq. 7-1880
Out-of-Town Studio: Nutley, N. J.

Viktor Fuchs Vocal Studios

New York—44 W. 77th St. TR. 7-7716
Philadelphia—1619 Spruce St. Pen. 1043
Only teacher of ROSA BOK (Metropolitan),
IRENE JESSNER (Metropolitan,
Colon, Buenos Aires) and IGOR GORIN.

John Alan Haughton

Teacher of Singing

220 West 57th Street, New York
Phone: COlumbus 5-0964

Edgar Stillman Kelley

Composer

Cara Verson

Pianist

Foremost Exponent of Modern Music
Mgr.: Bertha Ott
1223 Kimball Bldg., Chicago

Eastern Educators Stress Post-War Music



Lilla Belle Pitts



Howard Hanson



James L. Mursell



Osbourne McConathy



Courtesy C.I.A.A.
Camargo Guarnieri



Charles Seeger



Guy Fraser Harrison

PARTICIPANTS IN THE FOUR-DAY ROCHESTER MEETING

(Continued from page 3)

mentioning the work of ten field advisers in the music now serving the USO, praised "the good job" being done at Tuskegee, Alabama, by Dr. Nathaniel Dett, Rochester Negro composer. He pointed out that music educators can serve men in service in their own communities by establishing contacts with music lovers in the armed forces through the USO. Many men in the Army, he said, are longing to know someone with whom they can "talk music."

That evening there were various section meetings devoted to contributions of school music to the wartime program, and in particular the discussion of war savings in the school curriculum, led by Homer Anderson, Associate Field Director, U. S. Treasury Department. The afternoon speakers participated in the discussions under Nancy Larricks' chairmanship. At 10:30 the conference held its "Lobby Sing" at the Seneca Hotel, led by Peter Dykema, Columbia University member of the conference.

Hanson Discusses Music's Role

On March 21 at nine o'clock, the delegates attended a breakfast at the Seneca Hotel, where Dr. Howard Hanson spoke on the importance of music at all times, not only during the war. He drew upon the church symbol 'IHS' and its translation from the Latin 'In this sign we conquer' to preach that music was a conqueror in the realm of thought and spirit. "If music was ever a value in civilization worth fighting for, it's doubly important today," he said.

The Eastman School of Music brass choir, under the direction of Pattee Evanson, performed Oscar Boehm's Suite in E Flat Minor at the breakfast, before Dr. Hanson was introduced by Osbourne McConathy, of Glen Ridge, chairman of the meeting and director of the Columbia School of the Air music broadcast. The program also included a piano performance by Henry Cowles, New York composer and critic, and the singing of a choral grace, led by Charles H. Miller, former director of music for the Rochester public schools. Dr. Frances L. F. Clark, of Philadelphia, first president of the Western Music Educators Conference, was guest of honor at the breakfast, which was dedicated to the founders of the organization.

At the afternoon session, three speakers discussed religious tolerance. They were James P. B. Duffy, liaison officer, USO, Washington, D. C.; the Rev. Hugh Chamberlain Burr, executive secretary of the Rochester Federation of Churches, and Rabbi Philip S. Bernstein, director of religious activities of Jewish men in the armed forces, with headquarters in New York City. James M. Spinning, Rochester's superintendent of public schools, and general chairman of the conference, presided. The Aquinas Institute Boys Choir sang, with Raymond Hasenauer as conductor. The audience of conference members, assisted by choirs from East, West, Jefferson and Monroe High Schools, led by Augustus D. Zanzig, music consultant and organizer for the Treasury De-

partment, joined in hymns and patriotic songs.

That evening, the Rochester Civic Orchestra, Guy Fraser Harrison conductor, presented the conference with the usual "Pop" concert at the Eastman Theatre, assisted by the Inter-High Choir, singing Kleinsinger's 'I Hear America Singing', directed by Marlowe S. Smith, with Robert Towner, baritone and narrator. The day closed for the conference members with the second "Lobby Sing" at the Seneca Hotel.

On March 22, after a workshop conference at 8:30 a.m., there was a general session at Kilbourn Hall, with music furnished by the Rochester Interscholar Junior Choir, Howard N. Hinga conducting. Speakers at this session were Helen Hadley, coordinator of Elementary Education in the Rochester Public Schools, on 'The Necessity of the Child's Command of Skills'; Dr. Robert S. Thompson, Director of Training Schools, Fredonia State Teachers' College, on 'The Place of the Communicative Arts in Education'; James L. Mursell, Teachers' College, Columbia University, on 'Central Purposes of Education as Modified by Present Conditions'. Dr. Allan Valentine, president of the University of Rochester, presided as moderator, and summed up the remarks of the three speakers.

Spouse Elected President

At this session, Alfred Spouse, who served as co-chairman with Dr. Hanson for the conference, was elected president of the Eastern Music Educators Conference; John H. Jaquish, of Atlantic City, N. J., the retiring president, was elected first vice-president; and Arthur E. Ward, public school director of Montclair, N. J., and formerly of Rochester, was elected 2nd vice-president. Chosen as state representatives at the conference were Mrs. Lilla Atherton, Maine; Charles Woodbury, New Hampshire; Elsie Mecaskie, New Jersey; Anna L. McInerney, Rhode Island; and Ippocrates Papoutsakis, Vermont.

Sectional meetings were held in the afternoon, and a "workshop" conference. In the evening, the pageant, 'Ring, Freedom, Ring', was given for the conferees at the Eastman Theatre, produced by the Rochester public schools. It is the story of the winning of fourteen American freedoms, enacted by more than 1,000 pupils. It was written two years ago by Walter T. Enright, of the Rochester Charlotte High School, with orchestral arrangements by Sherman A. Clute, head of the orchestral music in the public schools here. Harold T. Singleton took the part of "Gramp", Rose Marie Herr was "Emmy", and the two unseen narrators were Dan Bonacci and Josephine Garges. Mr. Enright was director of the performance, which was repeated on March 26, at the Eastman Theatre. The event was open to the general public, and attracted a capacity audience.

After the performance, the new officers met at the Hotel Seneca for a business meeting. The usual "Lobby Sing" was held, and enjoyed by a large crowd.

On March 23, a "workshop" conference on

leadership of general singing was held at 8:30 a.m. and a general session at 9:30 at the Eastman Theatre, where the same topics were discussed as at the session the previous day. Music was furnished by the Inter-High Orchestra. Sections meetings and more "Workshop" conferences were held in the afternoon, and in the evening the Eastman School Senior Orchestra, Dr. Hanson, conductor, gave a fine performance at the Eastman Theatre, with the distinguished Brazilian composer, Camargo Guarnieri, as guest conductor. The program included the Mozart Overture to 'The Abduction from the Seraglio', Debussy's Prelude 'Afternoon of a Faun', and after intermission, Sibelius's Second Symphony, all conducted by Dr. Hanson. Mr. Guarnieri conducted two of his own compositions, first hearings in the United States: 'Encantamento' and 'Dansa Brasileira'. The first was a dreamy, softly flowing composition, modern in feeling but not discordant, and the 'Dansa' was well liked for its good rhythms and tunes that the audience insisted on a repetition. The orchestra did some very fine playing, in the Debussy and Sibelius music, and Dr. Hanson carried them into a broad and sonorous climax in the symphony.

The "Lobby Sing" was held by the conference members at the Seneca Hotel after the concert. All of these "sings" were managed by Elsie Mecaskie of Atlantic City.

At the general session in the morning at the Eastman Theatre, an International Festival School of Music was proposed for after the war, and representatives from Canada, the United States and Brazil (Mr. Guarnieri) were agreed on it being a desirable thing. Prime movers in the project were Charles Seeger, chief of the music division, Pan-American Union, and Irving Cooper, director of music in Montreal schools, and director of the air cadet bands for the RCAF. Mr. Cooper has already started the movement going in Canada, and Mr. Seeger and his aides have discussed such a program and are promoting the idea in this country. Camargo Guarnieri, composer and conductor of the Sao Paulo Orchestra at Sao Paulo, Brazil, promised to spread the idea among the South American countries.

Speaks on Post-War Plans

In the afternoon conference at Kilbourn Hall Dr. Robert S. Thompson, director of the training school at Fredonia State Teachers College, spoke on the broader conception of culture that will be spread after the war, and the part that music must play in it. James L. Mursell, dean of Teachers College, Columbia University, warned that music education was lagging behind the advance of general education, and indicated that music education should be in the lead.

James E. Kittrell, president of the Rochester Board of Education, was honorary chairman of the conference, James M. Spinning, superintendent of schools, was general chairman, and Harold E. Akerly, assistant superintendent of schools, was directing chairman.

MARY ERTZ WILL

MUSICAL AMERICA



Eleanor Steber "Carries Her Own" from Market

April Spotlight



Richard Crooks Buys War Stamps at the Post Office in Buck Hill Falls Near His Country Home

Tommy Weber



In the Dressing Room at the Stage Door Canteen Paul Wittgenstein Entertains Three Service Men—with Due Regard for the "Request" Posted Behind Him



Roy Pinney

Janet Bush Professes a Weakness for Hats, but the Old Superstition About Them Bringing Bad Luck If Placed on the Bed Does Not Worry Her



Wide World

Alec Templeton (Seated at the Piano) Is Surrounded by Former Professional Musicians Now Engaged in War Work in a Large Eastern Plant, Who Are Members of the Company Orchestra with Which He Appeared Recently in the Brooklyn Academy. From the Left Are: Robert Koecher, Marguerite Ruth, Joseph Pellizzari, Zonia Porter, Guiseppe Cimino and Maurel Hunkins, Guest Conductor



Margaret Sittig (Center) and Her Father, Frederick V. Sittig (Extreme Left), Meet Some of the Boys at Hendricks Field, Sebring, Fla., Where They Gave One of Their Several Concerts for Service Men

ARTISTS OF THE PRESENT

The Counselors

Leon Barzin

Paul Boepple

Carl Weinrich

Judges

Evelyn Barbirolli
Leon Barzin
Nicolai Berezowsky
Adolfo Betti
Paul Boepple
Coenraad V. Bos
Adolph Busch
Gaston Dethier
Emanuel Feuermann

Carl Friedberg
Povla Frijsh
Walter Golde
Charles Hackett
Rudolph Kolisch
William Kroll
Marjorie Lawrence
Leopold Mannes
Egon Petri
William Primrose

Lieff Rosanoff
Therese Schnabel
Joseph Schuster
Rudolph Serkin
Frank Sheridan
Alexander Smallens
Kerstin Thorborg
Yves Tinayre
Carl Weinrich

THESE YOUNG ARTISTS OF EXCEPTIONAL ABILITY ARE NOW AVAILABLE THROUGH THE MEDIUM OF THEIR OWN COOPERATIVE
NATIONAL MUSIC LEAGUE

The League's fields of action are the field of youth of outstanding capability that has no other support than talent, and the customer who wants good music, even though it is without the insurance of a well established name and reputation. To those who cannot afford the high insurance of a well known name, the League offers another kind of insurance: the impartial and considered endorsement of a distinguished jury, whose opinion it is that the artists of the League's list are the artists of the future.

The League offers the customer artists who have not only passed three competitive auditions to be on its list, but who carry wherever they go the endorsement of the outstanding musicians who selected them. That in itself helps to make them "box-office."

In the cooperative scheme for the self-support of the League, the artist earns his management with his talent, and receives as additional compensation any surplus there may be above the flat administrative and artist expenses at the end of the fiscal year. He has no expenses to pay whatever, as all advertising, publicity and traveling costs are taken care of for him by the League. By these means it is hoped to present the artists who should be before the public, and who, without the League, would be lost to music.

The League has no patrons or sponsors other than its customers, who, by selecting artists from its lists, help further the scope of what it can do for youth in music.

THE NATIONAL MUSIC LEAGUE, INC.

Anna C. Molyneaux, Managing Director

9 East 59th St.

PLaza 5-6889

Directors

John McCullough, Pres.
Leon Barzin, Vice-Pres.
William Judd, Secretary
Kenneth Klein, Treasurer
William Gephart, Artist Rep.
Leon Barzin, Counselor
Paul Boepple, Counselor
Carl Weinrich, Counselor
James H. Fassett

Dorothy Gordon
Francis Hawkins
Paul Louis
Mrs. J. G. McCullough
Mrs. Harold V. Milligan
Mrs. Anna C. Molyneaux
Winthrop Sargeant
Norman Schur

ARTISTS ADVISORY BOARD

Harold Bauer
Richard Bonelli
Walter Damrosch
Wallace Goodrich
Jascha Heifetz
Ernest Hutcheson
Edward Johnson
Serge Koussevitzky
Yolanda Mero
Fritz Reiner
Olga Samaroff
Nikolai Sokoloff
Albert Spalding
Albert Stoessel
Lawrence Tibbett
Efrem Zimbalist

LUCIUS PRYOR CONCERT SERVICE
Council Bluffs, Iowa
WESTERN REPRESENTATIVE

SELECT ARTISTS OF THE FUTURE

JEAN BRYAN

Contralto

JEAN CARLTON

Lyric Coloratura

RUTH FREEMAN

Flutist

WILLIAM GEPHART

Baritone

RUTH GEIGER

Pianist

FRANCES MAGNES

Violinist

WILLIAM MASSELOS

Pianist

BRENDA MILLER

Soprano

PHYLLIS MOSS

Accompanist

CYNTHIA ROSE

Soprano

JEANNE THERRIEN

Pianist